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PRIVATE SECURITY TALKS**

**APOY
2011**

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Saturday 6 August 2011

amateur photographer



ON TEST

PAGE 50

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EXPERT ADVICE

PROFESSIONAL PRINTING

Tips for superior-looking inkjets



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TECHNIQUE

SELECTIVE CONTROL

Advanced colour enhancement

AP GUIDE TO SHOOTING RAW

PART TWO

Perfect white balance every time

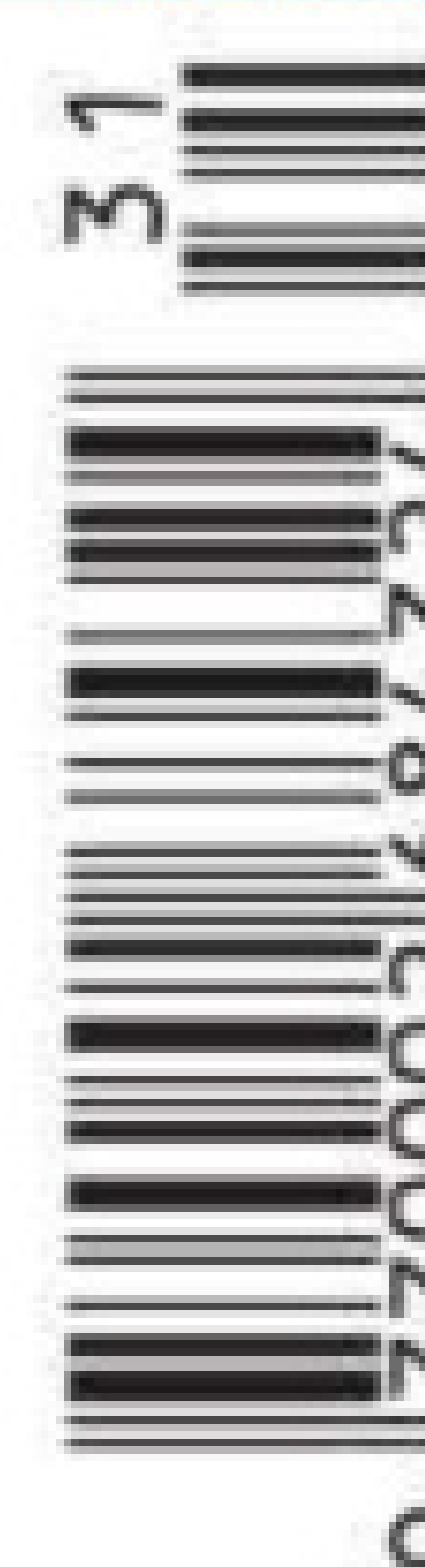
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Amateur Photographer For everyone who loves photography

ONE ENTERS these things not knowing where it will end up, or indeed if any changes will ever be made, but it seems we have almost achieved what we set out to do. The right to take pictures in public, whether on private or common ground, is worth fighting for, but it takes more than justification to get a result. Recently we met with anti-terror, security, police and government officials at the Home Office, to check progress on how those most likely to unlawfully inhibit our hobby are being trained and reprogrammed to leave us alone. You may have noticed that over the past six or so months our letters and news pages have carried few stories of stop and search, and of photographers arrested on

ridiculous grounds. Has the problem gone away? Not entirely, and there is still some way to go, but with all credit to the Home Office and police chiefs; re-briefing for staff on the ground is underway and it seems to be having an effect. Our next target is private security firms, and even these more disparate ears are beginning to listen. In the meantime, remember that unless a crime has been committed no one has the right to take your camera. And photography is certainly not a crime.



Damien Demolder
Editor

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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THE AP READERS' POLL

IN AP 16 JULY WE ASKED...

Do you ever use manual focus?



YOU ANSWERED...

A Yes, I only use manual focus cameras/lenses	6%
B Yes, I always manually focus my AF camera/lenses	3%
C Yes, quite a lot	30%
D Yes, occasionally	49%
E No, I'm AF all the way	12%

THIS WEEK WE ASK...

Do you feel less likely to be stopped than a year ago?

VOTE ONLINE www.amateurphotographer.co.uk



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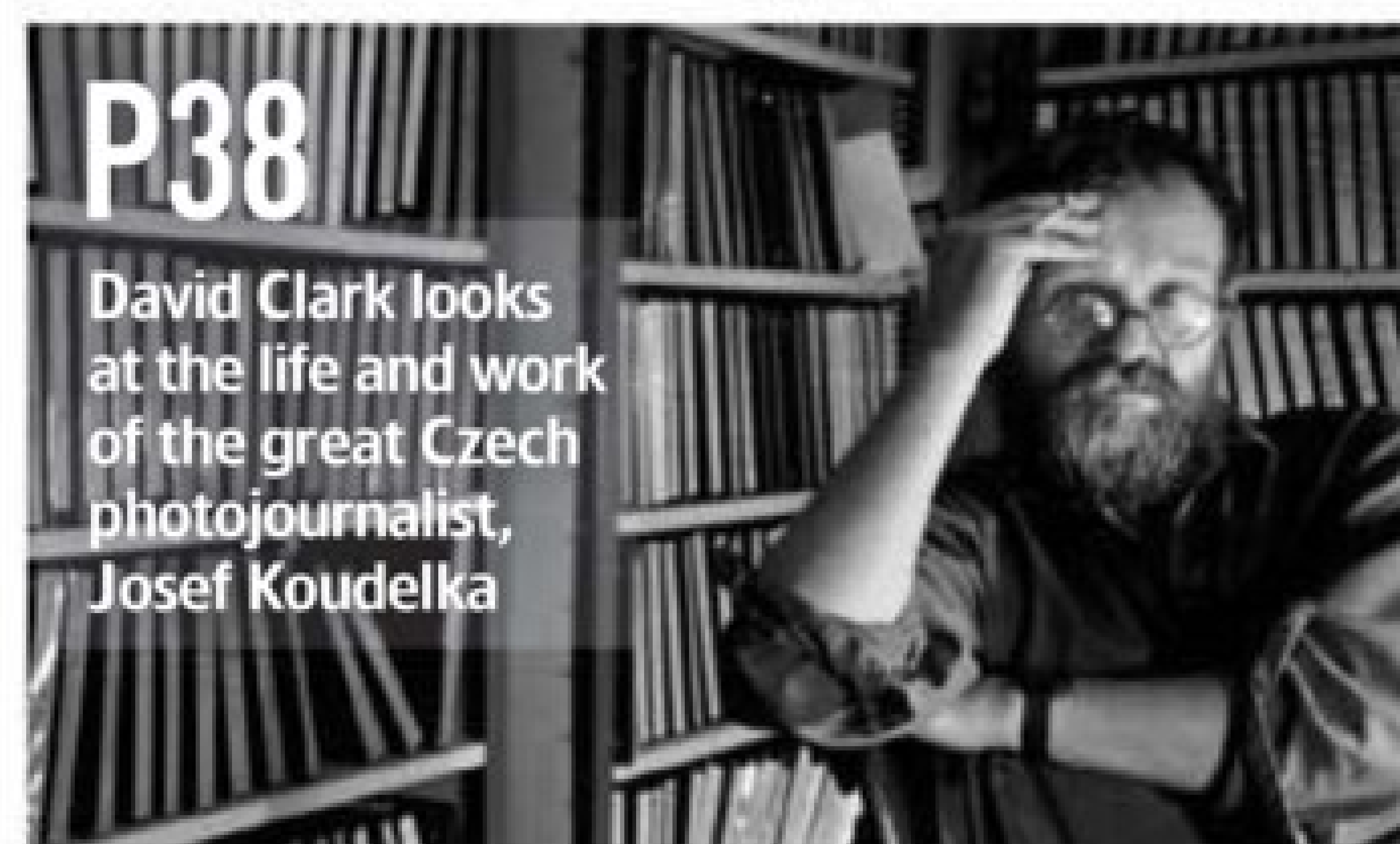
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David Clark on the enigmatic and restless Josef Koudelka, celebrated as one of the world's greatest photojournalists



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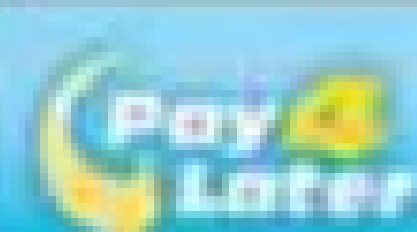


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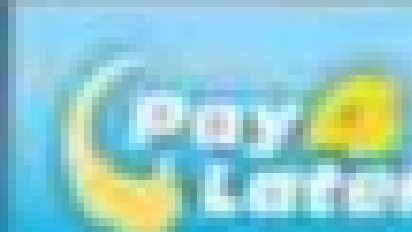


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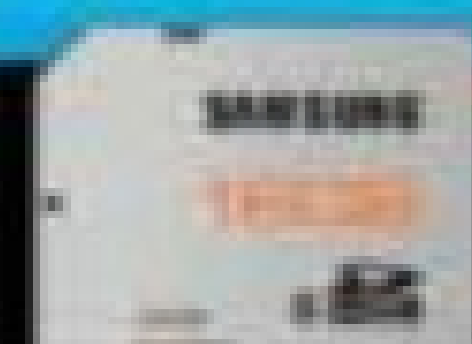
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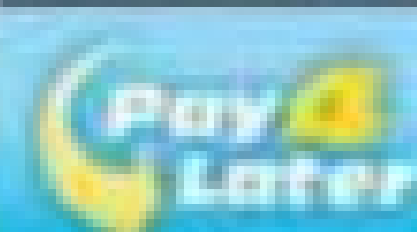


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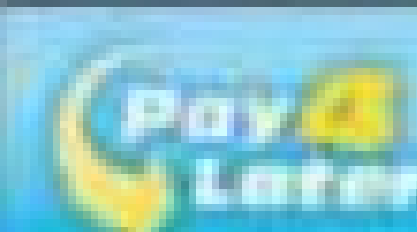


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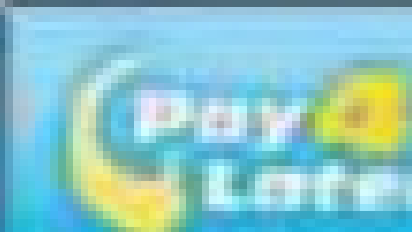


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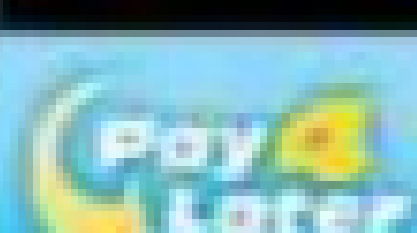


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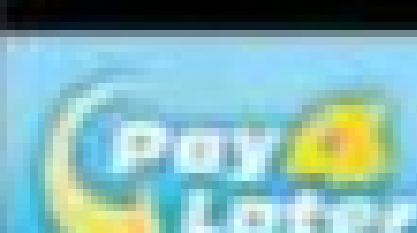


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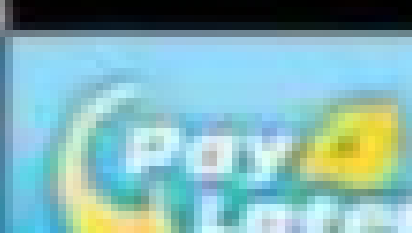


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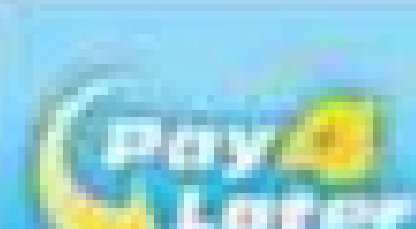
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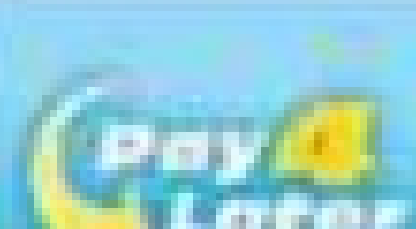
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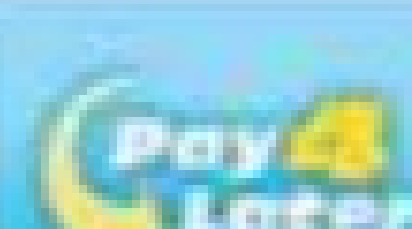
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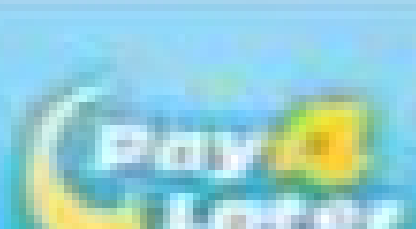
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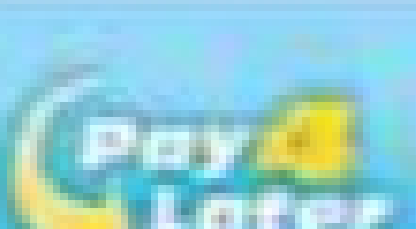
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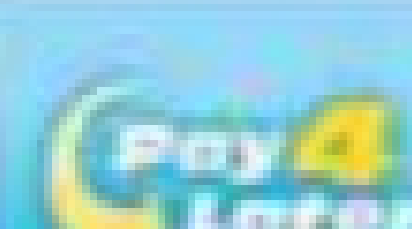
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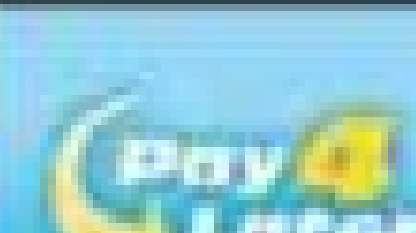


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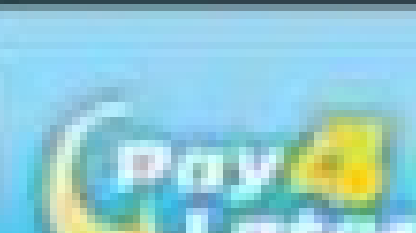
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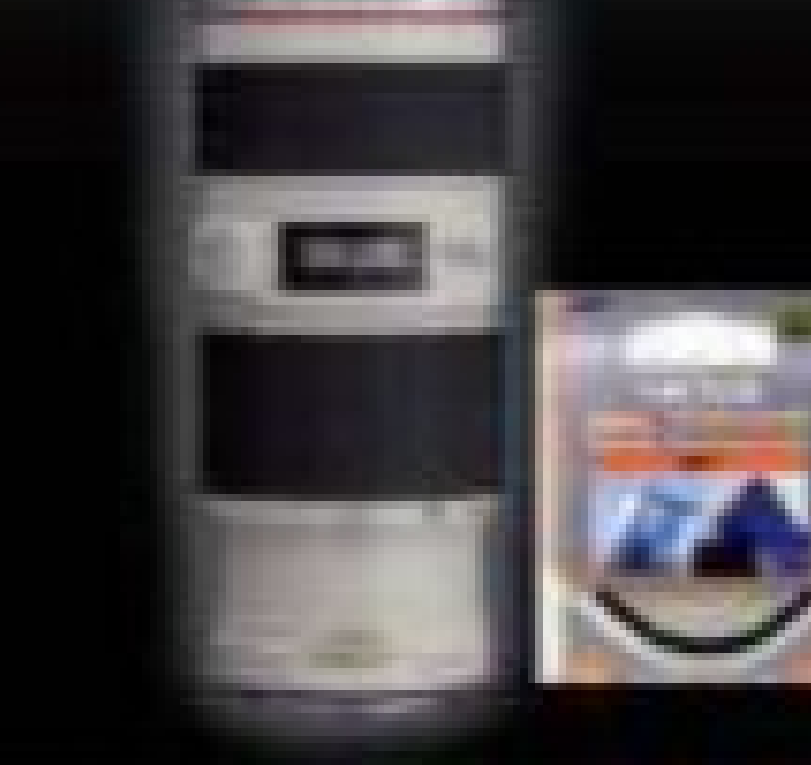
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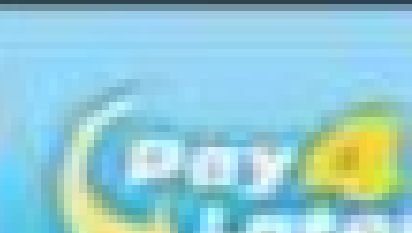
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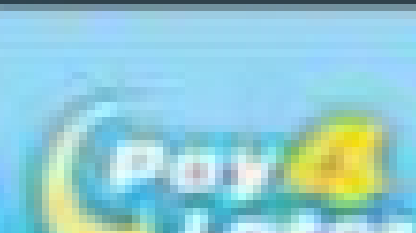
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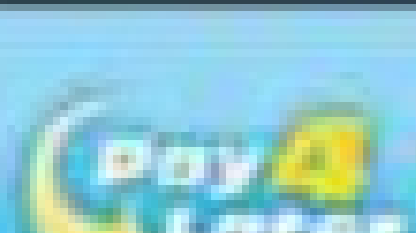
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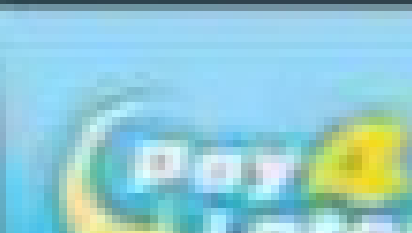
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APN News

News | Analysis | Comment | PhotoDiary 6/8/11



Market share is not the most important parameter...

Pentax chief on Q system, page 6



Tourists stopped • Men warned to watch what they photograph

POLICE POUNCE ON TOURISTS NEAR SPY HQ

AP RIGHTS WATCH

Committed to defending your photographic rights!

POLICE quizzed two innocent tourists on suspicion they were terrorists after they were seen taking photographs of the Secret Services building, MI6, in central London.

Two police officers on motorbikes accosted the young men, believed to be from France, at around 4.20pm on 9 July on Albert Embankment, adjacent to a bus stop and in front of a boat packed full of people enjoying the afternoon sunshine further along the River Thames.

The Metropolitan Police confirmed to AP that the pair were stopped under Section 43 of the Terrorism Act 2000.

This law requires a police officer to reasonably suspect that a person is a terrorist.

The officers appeared to search the bag of one of the tourists – who were on foot – and view images on the LCD screen of a consumer digital camera, before demanding



Police stop two men on Albert Embankment, near Vauxhall Cross

the men's personal details and recording these on a form.

An officer was heard relaying details to a colleague, by radio.

Within minutes, two more officers arrived on the scene, although they did not appear to play any role in the questioning.

By chance, the incident was witnessed by AP news editor Chris Cheesman, who heard an officer tell one of the men: 'There is no law to stop you taking photographs.

You just have to be careful what buildings you take photographs of.'

Police quizzed the pair for at least 15 minutes before allowing the tourists to continue on their journey, towards Lambeth Bridge.

Images of MI6, home to the foreign intelligence service and fictional secret agent James Bond, are available for all to see on the internet via Google Maps. Afterwards, the tourists

were reluctant to speak about their ordeal, but told AP that they planned to show the snaps of MI6 to friends back home.

There are no signs outside MI6 warning people against taking photographs in the area.

The Met said that, under the Section 43 anti-terror law, an 'officer may stop and search a person who he reasonably suspects to be a terrorist to discover whether he has in his possession anything that may constitute evidence that he is a terrorist. This requires an officer to have reasonable grounds to carry out a search.'

The spokesman added that the officers were called 'following reports of two people acting suspiciously'.

He confirmed that the officers spoke with the men and that no arrests were made.

The incident came two days before the Government reduced the UK terrorism threat level from 'severe' to 'substantial'.

AP raised the incident at a meeting with the Home Office a few days later. See page 7.

SNAP SHOTS



● Photographers will be able to attach third-party lenses to the Leica S2 medium-format system using new adapters, due out this month. Leica has launched three new Leica S-Adapters, enabling attachment of Pentax 67, Hasselblad V System and Mamiya 645 lenses. Each adapter will cost £525. Visit www.leica-camera.co.uk.

● A set of previously unpublished images of The Beatles has raised nearly a quarter of a million pounds at an auction in New York. The Beatles Illuminated: The Discovered Works of Mike Mitchell, fetched \$361,938 (£224,401) at Christie's.

PANASONIC REVEALS 24X ZOOM BRIDGE CAMERA

PANASONIC has announced the Lumix DMC-FZ48, a digital compact camera sporting a 24x optical zoom lens and full HD movie recording.

The f/2.8 lens on the 12.1-million-pixel FZ48 is designed to deliver the 35mm viewing angle equivalent of a 25–600mm zoom.

The FZ48 is expected to arrive in UK

shops this month. Features include a 3in, 460,000-dot resolution LCD screen, Venus Engine FHD image processor and Intelligent Resolution technology.

Panasonic has also unveiled the Lumix DMC-LS5, a 14.1MP compact with a 26–130mm (35mm equivalent) lens. The LS5 is due out in October.

Prices for both models are to be confirmed.



Do you have a story?

Contact Chris Cheesman
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amateurphotographer@ipcmedia.com

A week of photographic opportunity

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Wednesday 3 August

EXHIBITION Through A Lens Clearly by Katherine Ballard, until 15 September at Feast Vegetarian Café, Ilminster, Somerset TA19 0AW. Tel: 01460 53183. **EXHIBITION** Rowing Through the Lens – The Photography of Peter Spurrier, until 2 October at the River & Rowing Museum, Henley, Oxfordshire RG9 1BF. Tel: 01491 415 600. Visit www.rrm.co.uk.

Thursday 4 August

DON'T MISS The National Eisteddfod of Wales, until 6 August at Lower Berse Farm, Wrexham, Wales. Tel: 0845 122 1176. Visit www.eisteddfod.org.uk. **EXHIBITION** Max Whitaker – Faces of the Blues, until 30 August at RPS Gallery, Bath BA2 3AH. Tel: 01225 325 733. Visit www.rps.org.



© TIM HANS

Friday 5 August

EXHIBITION Camden Town Skateboarders by Tim Hans, until 31 August at theprintspace gallery, London E2 8DL. Tel: 0207 739 1060. Visit www.theprintspace.co.uk. **EXHIBITION** by Hollywood photographer Cornel Lucas, until 27 August at Chris Beetles Fine Photographs, London W1B 4DE. Visit www.chrisbeetlesfinephotographs.com.

Saturday 6 August

DON'T MISS Edinburgh Festival Fringe until 29 August. Tel: 0131 226 0026. Visit www.edfringe.com. **EXHIBITION** Presence, landscape photography by John Eastwood, until 7 August at Castle Park Arts Centre, Frodsham, Cheshire WA6 6SE. Tel: 01928 735 832. Visit www.castleparkarts.co.uk.

Sunday 7 August

EXHIBITION Frontlines: Sean Smith, until 30 September at Kings Place Gallery, London N1 9AG. Tel: 0207 520 1485. Visit www.kingsplacegallery.co.uk. **EXHIBITION** Arab Revolutions by various photographers, until 4 September at Third Floor Gallery, Cardiff CF10 5AD. Tel: 02921 159 151. Visit www.thirdfloorgallery.com.

Monday 8 August

EXHIBITION by Hiroshi Sugimoto until 18 September at Scottish National Gallery of Modern Art, Edinburgh EH4 3DR. Tel: 0131 624 6200. Visit www.nationalgalleries.org. **EXHIBITION** Construction Works by various artists, until 16 September at The Front Room, London EC1R 3EA. Tel: 0207 833 2330. Visit www.troikaeditions.co.uk.

Tuesday 9 August LATEST AP ON SALE

EXHIBITION Polonia and Other Fables by Allan Sekula, until 19 August at Belfast Exposed Photography, Belfast BT1 2FF. Tel: 028 9023 0965. Visit www.belfastexposed.org. **EXHIBITION** Recording the New: The Architectural Photography of Bedford Lemere & Co, 1870-1930, until 30 October at the V&A, London SW7 2RL. Tel: 0207 942 2000. Visit www.vam.ac.uk.



PENTAX IMAGING CHIEF GIVES AP INTERVIEW

AP's news and technical teams got a rare chance to quiz Pentax Imaging Systems president Toshiaki Iue about the recently announced Q system

AP: How important a launch do you think this is for Pentax and why?

TOSHIAKI: Any products we launch are always very important. However, Q is even more important because of the challenge of the new mount, for a new consumer segment.

AP: Do you think the Q will attract a different audience to existing compact system cameras and can Pentax still gain significant share in this market?

TOSHIAKI: First of all, market share is not the most important parameter for Q. We found out there were certain consumer groups who are not satisfied by any camera in the market.

AP: Why did Pentax choose a 1/2.3in sensor rather than a larger sensor, such as APS-C?

TOSHIAKI: We have come to the conclusion that this sensor is optimal in pursuit of downsizing as well as weight reduction.

AP: How long has Pentax been developing this camera?

TOSHIAKI: We had been examining this type of camera for more than five years. We even produced a prototype to review the technological aspect of this concept. Therefore, we cannot easily define how long we have actually been working on this.

AP: Are we likely to see more models and lenses added to this new system?



Toshiaki said that the 1/2.3in sensor is the 'optimal' size for reducing camera bulk

TOSHIAKI: Yes. That's what we plan to do, although we can't disclose anything at this point.

AP: Will Pentax make lens adapters for C-mount or other Pentax lenses to fit the Q mount?

TOSHIAKI: The examination is underway, but we currently do not have a fixed plan for it.

AP: Where does Pentax see the future of compact system cameras versus consumer DSLRs?

TOSHIAKI: There are many shooting styles that depend on the consumer. As a manufacturer we should come up with many ways to fit with consumer demands. Both segments can be viable together.

AP: Is Pentax worried this market may hit sales of the K-series?

TOSHIAKI: Yes it may do, a little. Again, we found out there were certain consumer groups who are not satisfied by any camera in the market.

SNAP SHOTS



© THE ESTATE OF JACQUES LOWE

● A photograph of Marilyn Monroe has raised more than £6,000 for a primary school in north London. The image (above), by John F Kennedy's personal photographer Jacques Lowe, sold at a fund-raising auction for £6,050. Speaking to AP, the photographer's daughter Thomasina said she was shocked by the amount fetched by the print, which bore her father's signature. She said the money will be donated to the Kentish Town Primary School, where her son goes to school. Thomasina added that her father, who died in 2001, captured the shot at the Plaza Hotel in New York while on assignment for a magazine in the 1950s. To view more of Jacques Lowe's work visit www.jacqueslowe.com.



Do you have a story?

Contact Chris Cheesman
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AP campaign spotlight turns on private security staff

SECURITY GUARD TALKS ENTER CRUCIAL PHASE



Committed to defending your photographic rights!

THE GOVERNMENT

has stepped up talks with photographers, police and security bodies in a bid to ensure that the 'right balance' is struck on civil liberties.

Home Office officials stress that police must continue to hold powers to question people in public places under anti-terror laws, but that there is a need to liaise with private security industry organisations on the issue.

'There is a legitimate national security concern about hostile reconnaissance... as an integral part of attack planning,' said Rob Hunt from the Office for Security and Counter-Terrorism in a meeting with photography campaigners, police and counter-terrorism experts.

'The Government recognises that, in the past, we struck the wrong balance, and we are seeking to correct it,' added the Home Office official.

Hunt, who chaired the hour-long meeting at the Home Office in central London on 15 July, said the perception of security guards is important in gaining the public's confidence in the Government's ongoing counter-terrorism strategy.

'TOURIST, NOT TERRORIST'

At the meeting, which was attended by AP Editor Damien Demolder and news editor Chris Cheesman, police chiefs stressed a need to educate security guards across the UK as photographers continue to fall victim to what they see as 'overzealous' behaviour.

'If the picture is on Google, then they [the photographer] are a tourist, not a terrorist,' stressed Detective Sergeant David Parkes, a counter-terrorism adviser at the Metropolitan Police, who delivers training to security industry officials as part of Operation Fairway.



AP Editor Damien Demolder (left) with news editor Chris Cheesman after the meeting

© MARK SINGLETON

Asked about the reported heavy-handedness of some security personnel, Parkes said photographers have a right to take photographs and security guards must be made aware that they cannot delete captured images.

However, police admit they do not have the power to manage or control private security personnel.

'It's a security-guard problem, not a police problem,' said Parkes, conceding that privately run areas, such as shopping centres, are a 'grey-area' regarding photographic rights.

The Home Office said it has already liaised with security industry representatives about drawing up guidelines for use by security staff.

Organisations involved include the Security Industry

Authority, which is responsible for authorising badges issued to newly trained guards.

At the meeting, the Home Office pledged to help facilitate a standard form of wording regarding photographers' rights, to be issued to security guards as part of future training.

This is being drawn up by the Met, with input from photography groups (for more on this see future issues of AP).

HOSTILE RECONNAISSANCE

DS Parkes emphasised that 'hostile reconnaissance' remains a prime security concern, drawing on evidence that 'covert filming' was used by terrorists plotting the Mumbai attacks in India in 2008.

Although police are mindful of a Mumbai-style attack on

British shores, Parkes said that the UK terror threat was downgraded a few weeks ago, partly because the general public has become better at reporting suspicious activity, thereby creating a 'more effective deterrent' than in the past.

The Home Office meeting also addressed the upcoming statutory guidance on police use of stop and search (Section 47A), following the recent counter-terrorism review.

The code of conduct, for police officers, forms part of the Protection of Freedoms Bill, which has almost completed its passage through the House of Commons and is expected to become law in April or May 2012.

NOT ABOUT SIZE

The code is expected to stress that police must not target photographers based purely on the size of their camera, following a suggestion made by Royal Photographic Society president Rosemary Wilman, who was also present at the Home Office meeting.

Also at the meeting were architectural photographer Grant Smith – who has been stopped numerous times by police – the NUJ, campaigning website SceneThat, the Bureau of Freelance Photographers and the City of London Police.

AP COMMENT

THIS was the second Home Office meeting in as many months, suggesting that the Government is prepared to act on, and not merely listen to, photographers' concerns. Summing up the discussions, Home Office official Rob Hunt said that, although photographers concerns have been reduced, there is 'still some way to go', particularly regarding the 'education of security guards'. He also sounded a note of caution, stressing that photographers must take care not to unduly raise the suspicions of security staff, and be aware of how to 'best assuage security

guards' concerns'. The Home Office also pointed out that, so far, there have been no cases where police have resorted to Section 47A, an emergency anti-terror measure designed as a more targeted replacement of the highly controversial 'no suspicion' Section 44 stop-and-search law that was axed last year. However, following questioning by AP, Hunt conceded that, in the absence of Section 44, there is a 'risk' officers will instead resort to Section 43, a stop-and-search law requiring an officer to reasonably suspect that a person is engaged in terrorist activity (see *News*, page 5). 'We need to keep a close eye on this,' Hunt admitted.

Chris Cheesman

AP
THIS
WEEK
IN...

1955

Kodak had just introduced its Bantam Colorsnap camera this week in 1955, which AP predicted would make a 'far-reaching contribution to popular photography'. It was aimed at the 'snapshotter' looking for consistently successful colour images 'without having to understand any of the intricacies of stops, speeds and light values'. However, AP also pointed out the limitation of colour negative film, in terms of its 'slowness and limited exposure latitude... necessitating a much larger lens aperture for average working and a more accurate system of exposure estimation than any snapshotter will tolerate'.



Kodak Bantam Colorsnap Camera

KODAK LTD. have made a most interesting and, we venture to think, far-reaching contribution to popular photography by the introduction of the Colorsnap camera. Primarily it is intended to enable the snapshotter, in the generally accepted meaning of the word, to take consistently successful colour photographs without having to understand any of the intricacies of stops, speeds and light values, but it is also very suitable indeed for black and white photography. The experienced colour worker may raise his eyebrows and snort, "Impossible". That is exactly what the Kodak camera designers said when instructed to produce such an instrument and although apparently every possible objection was raised, their solution is very clever indeed.

SPECIFICATION AND PRICE

PRICE: £11 10s 6d, inc. P.T.
NEGATIVE SIZE: 1 1/4 x 1 1/4 in. Right exposures on Bantam film Super-XX 2s 6d.
LENS: 7/4.5 Kodak Anastigmat coated on all surfaces. Effective light values 1:11 to focusing screen read to 1 foot.
SHUTTER: Approximately 1/125 sec. on all light values except 1:1 at which it is approximately 1/25 sec. No provision for time exposures; synchronous for flash only.
VIEWFINDER: Built-in optical finder; reduction approximately 2/3 full size.
OTHER FEATURES: Special exposure calculator on back; double-exposure prevention; film reminder; 1-Watt, rapid back in centre of base.
DIMENSIONS: 4 1/2 x 3 1/2 x 2 1/2 in. (front to back). Weight 14 oz.
ACCESSORIES: Plastic camera case, £1 4s 6d.
MANUFACTURERS: Kodak Ltd., Kodak House, Kingston, London, W.G.1.

and the last two settings of 1/45 are at 1/50 and 1/25 respectively. The exposure calculator fixed on the back of the camera is extremely simple to use and consists of a disc rotating about the central red film window having indices for Kodachrome and black and white film with exposure indices from 21 to 33 deg. The disc is set against one of the lighting conditions according to whether the subject is light average or dark, and a light setting is read off according to the film in use. This number is transferred to the lens, tracing an engraved iris setting collar and it is then necessary to set the focusing distance against the same indicator to have the camera ready for exposure. The disc is engraved in feet, but also has a setting for close-ups, 20 and views. The lens itself is well covered, providing excellent hooding. For consistent colour results secure the shutter speeds is necessary and tests on the same have handled indicate consistent readings averaging 1/125 second for the two speeds.

The camera itself is very well made, having a glass with sheet metal base and hinged back finished in imitation leather. The top housing is a pleasing light plastic, having a knurled film wind knob at the left side and a recessed film reminder which holds in firmly, at the right. The optical viewfinder is directly the lens and a smoothly operating plunger release is on the left. It remains depressed after the exposure until the frame is wound in position, when it again rises to the original position, thus preventing double exposures. A co-axial synchronizing plug is recessed into the side body so that flash shoes can be made with the Kod holder. Accidental opening of the camera back is prevented by a cleverly designed lock operating downwards as pull of the camera neck cord.

We have seen excellent Kodachrome transparencies with this camera, but not so far the results of our tests with Plan-X, using the exposure index produced consistent, well-exposed and well-defined giving good whole-life prints of a quality far in excess of the average snapshotter. The

SNAP SHOTS

● Samsung has launched a new line of SDHC/SD and micro SDHC/SD memory cards due on sale from the end of July. The Plus range (available in 8GB and 16GB capacities) boasts a write speed of up to 21MB/s, while the Essential cards offer a top write speed of 13MB/s and will be out in 2GB and 16GB versions. Prices for the SD card and Micro SD Plus start at £7.99 (2GB). A 32MB SDHC/SD and Micro SDHC/SD card will be added to the Essential range in September. The SD Essential range is exclusively available at Currys, from late July until mid-September.

● A London photo gallery plans to sell prints to raise funds for post-tsunami reconstruction projects in Japan. On 5 August the Hotshoe Gallery will host a charity print sale and auction, with all proceeds going to Architecture for Humanity. One hundred images were selected for the project following an open call for entries. They will go on show from 2 August at Hotshoe Gallery, 29-31 Saffron Hill, London EC1N 8SW. The auction starts at 6pm on 5 August. Tel: 0207 421 6009.



Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateur photographer
@ipcmmedia.com

'Circe', by Julia Margaret Cameron, c1865



More space for photos at museum

V&A TO OPEN NEW PHOTO GALLERY

IMAGES by British photography pioneers Roger Fenton and Julia Margaret Cameron will be among work on show at a new, permanent, gallery due to open at the V&A in the autumn.

The move, which significantly extends the museum space dedicated to photography, will chronicle the history of the medium from its invention in 1839 until the 1960s.

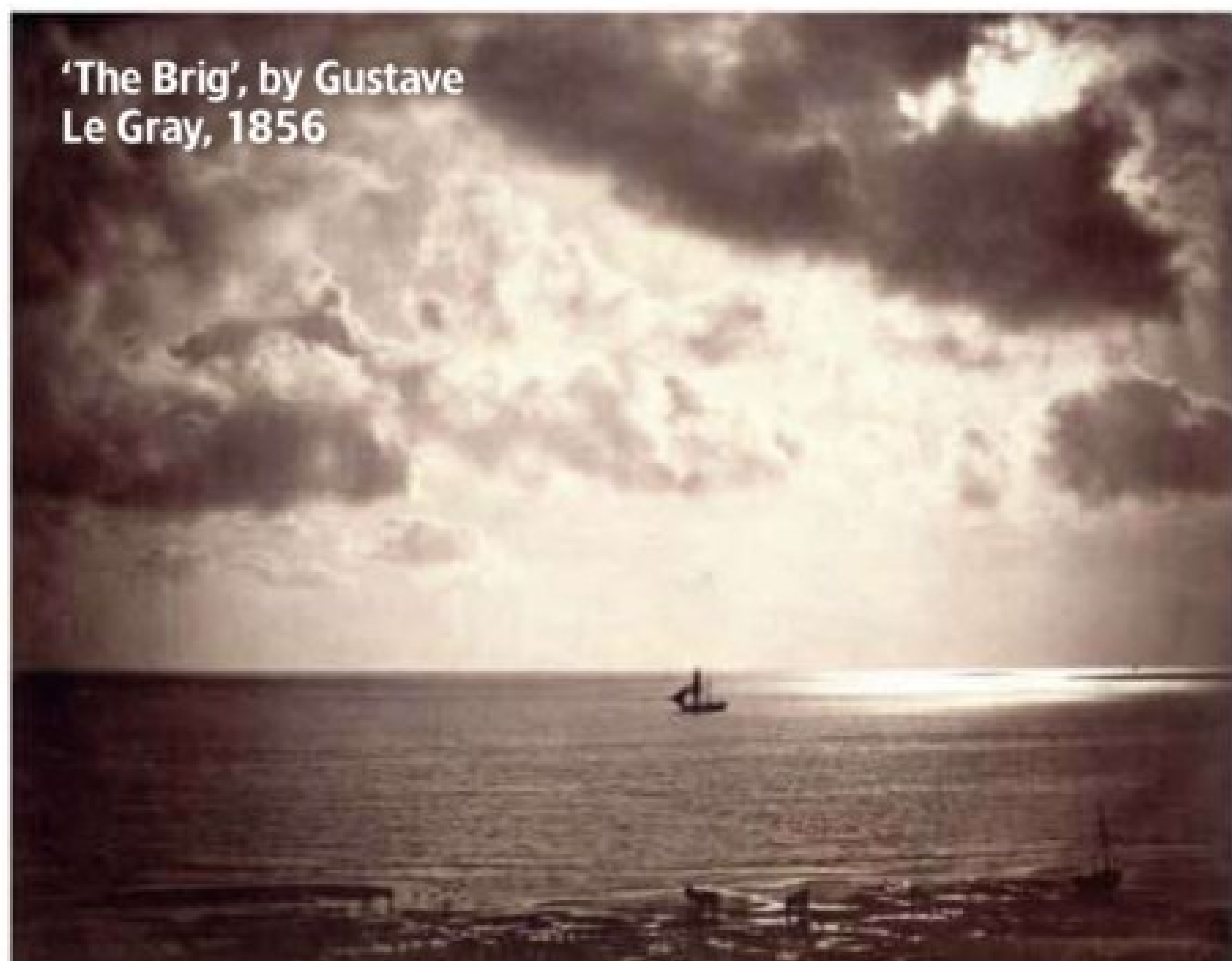
The Photographs Gallery, due to open on 25 October, will showcase images from the V&A archives.

The V&A's collection includes a daguerreotype from 1839, a seascape by Gustave Le Gray, plus work by legends Man Ray, Alfred Stieglitz and Henri Cartier-Bresson.

The work of Henri Cartier-Bresson and Julia Margaret Cameron will be housed in two 'In Focus' areas of the gallery, which aims to give visitors an 'in-depth' look at the photographers.

Entry to the Photographs Gallery will be free, says the museum. For more details, visit www.vam.ac.uk.

'The Brig', by Gustave Le Gray, 1856



CLUBNEWS

Club news from around the country

LICHFIELD CAMERA CLUB

The club will host 'An Evening with...' featuring wildlife photographer Paul Goldstein on 11 October (7.30pm). Tickets cost £12/£15 and are available from the Lichfield Garrick Theatre on 01543 412 121. Visit www.lichfieldgarrick.com.

THATCHAM PHOTOGRAPHIC CLUB

Wildlife photographer and AP contributor Andy Rouse will give a talk on 7 November (7.30pm) at the Arlington Arts Centre, The Mary Hare School, Newbury, Berkshire RG14 3BQ. Organised by Thatcham Photographic Club, tickets cost £15 (£12 if booked before 11 September). Tel: 01635 244 246. Visit www.arlingtonarts.co.uk.

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APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



BOOK

Gallery: Ten Years at the Joe Cornish Gallery

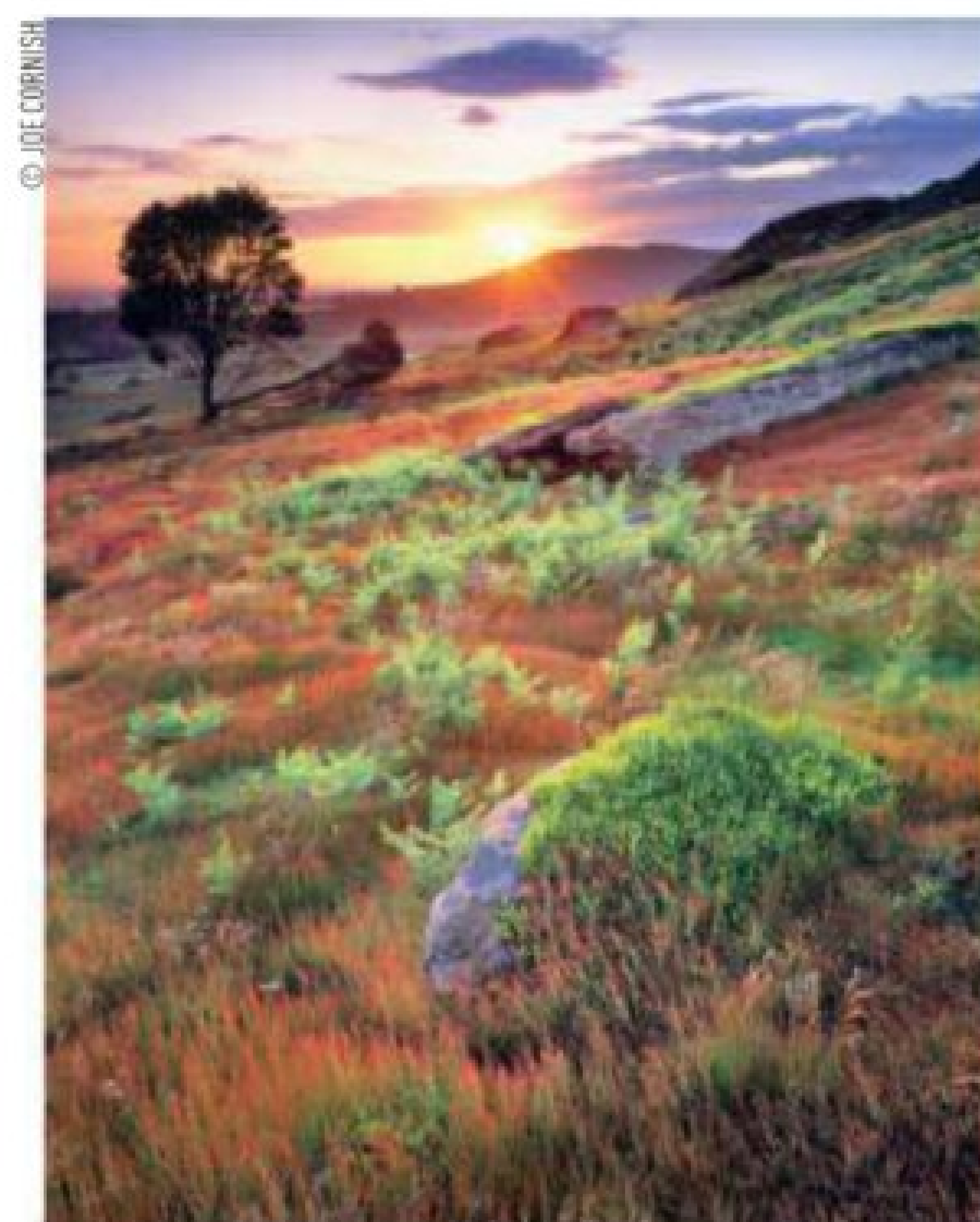
By Joe Cornish. Joe Cornish Gallery, £37.50, 120 pages, hardback



JOE CORNISH

has spent his career documenting some of Britain's most scenic

landscape through the lens of his 5x4 camera. Each image demonstrates a dedication to light, composition and the idea that breathtaking landscapes don't require you to travel overseas – many of them are just a short drive away. Cornish does not stick to the beautiful countryside, but also turns his lens to cities and towns, many of which are as aesthetic as the natural scenes that sit beside them within this book. This lavish retrospective contains many images that are on display at Cornish's gallery space in Northallerton. The book can be bought via the gallery's website (www.joecornishgallery.co.uk) or call 01609 777 404.



www.youtube.com/user/DEVELOPPhoto



A NEW phenomenon taking the online world by storm is video channel Develop Tube.

Described by its creator, New York-based photographer Erica McDonald, as 'an educational resource featuring interviews, profiles, lectures and films about photojournalism, fine art and documentary photography', Develop Tube showcases a diverse range of videos covering myriad topics, from human rights to environmental issues. The channel is currently accessible via Vimeo (<http://vimeo.com/channels/developphoto#10763408>) or You Tube

(website above). Both are worth browsing as the content varies on each. The video gallery comprises video content from some serious names in photography, including photographers from Magnum Photos, while in another video David Burnett, jury chair of the 2011 World Press Photo contest, talks viewers through the winning and runner-up images from this year's competition. The videos are easy to browse, although the channel would benefit from an advanced search facility. Overall, Develop Tube is an excellent medium that enables users to experience still and moving images across a range of issues. **Sophy Mutch**



WEBSITE

© ROGER SHARP



BOOK

Shooting the Curl

By Chris Power. Orca Publications, £22.99, 160 pages, paperback, ISBN 978-0-9523646-8-9



THIS thrilling book brings together 15 of the world's top surf photographers and attempts to understand exactly what it is that inspires them and the lengths they will go to in order to get the perfect shot. Many of the images are breathtaking and vivid documents of a sport based on skill, patience and the drive to engage with the unpredictable and powerful waves. What's most intriguing is the dedication to composition. Mighty waves act as a pristine yet transient frame to the image, and the placement of the subject – the surfer – within the picture truly communicates the

© ALAN VAN GYSEN



fact that these men and women are dwarfed by the power of the ocean. But this isn't just a book of beautiful images. The text gives you a brilliant insight into a way of life that may seem almost alien to those outside. What comes across is passion and a sense of community where the surfers and those around them exist in a world of mutual inspiration and support. *Shooting the Curl* is genuinely fascinating.

Rites of Life: Anders Ryman

Until 6 September. More London Riverside, between City Hall and HMS Belfast, London SE1 2DB. Tel: 0207 403 4866. Websites: www.ritesoflife.com and www.morelondon.com. Admission free

FOR AROUND seven years, Swedish photographer Anders Ryman travelled the world to document various ceremonies and events from all major religions that marked the journey from birth to death. Ryman's travels have taken him around the world and in the process he has photographed various birth, wedding and death ceremonies. What's striking is the contrast between each culture, yet the celebration and ritual of birth, life and death is familiar to us all. What's also particularly striking is the way in which Ryman's images are being displayed at this unique exhibition. The show takes place on the riverside between City Hall and HMS *Belfast* in London. There are 66 images on show and each one is illuminated in an exhibition case standing 2.5 metres high, meaning that people are

© ANDERS RYMAN



EXHIBITION

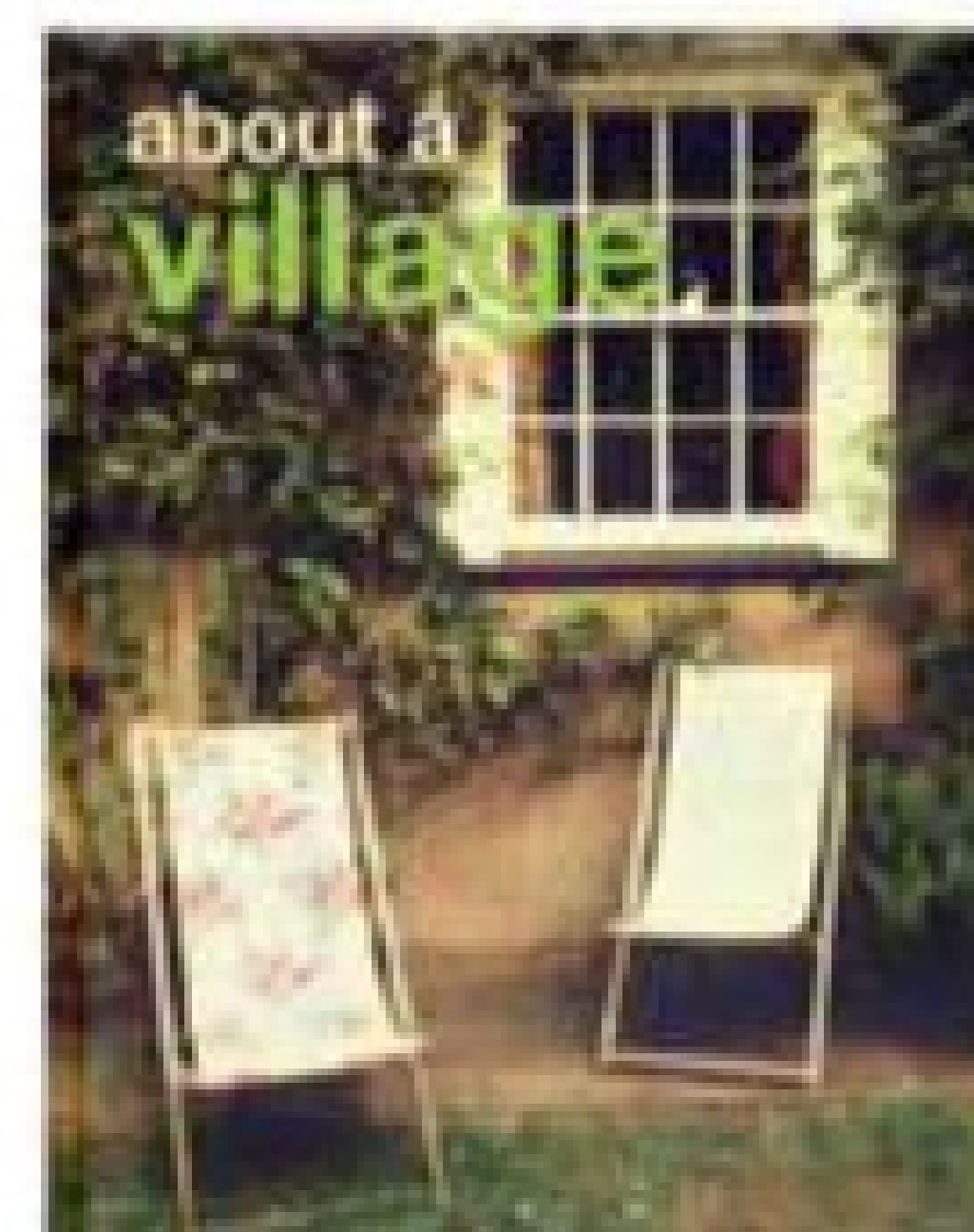
free to wander through and take in the exhibition at their leisure. It's an excellent way of displaying work and will hopefully be something we see more of in the future.

CONDENSED READING

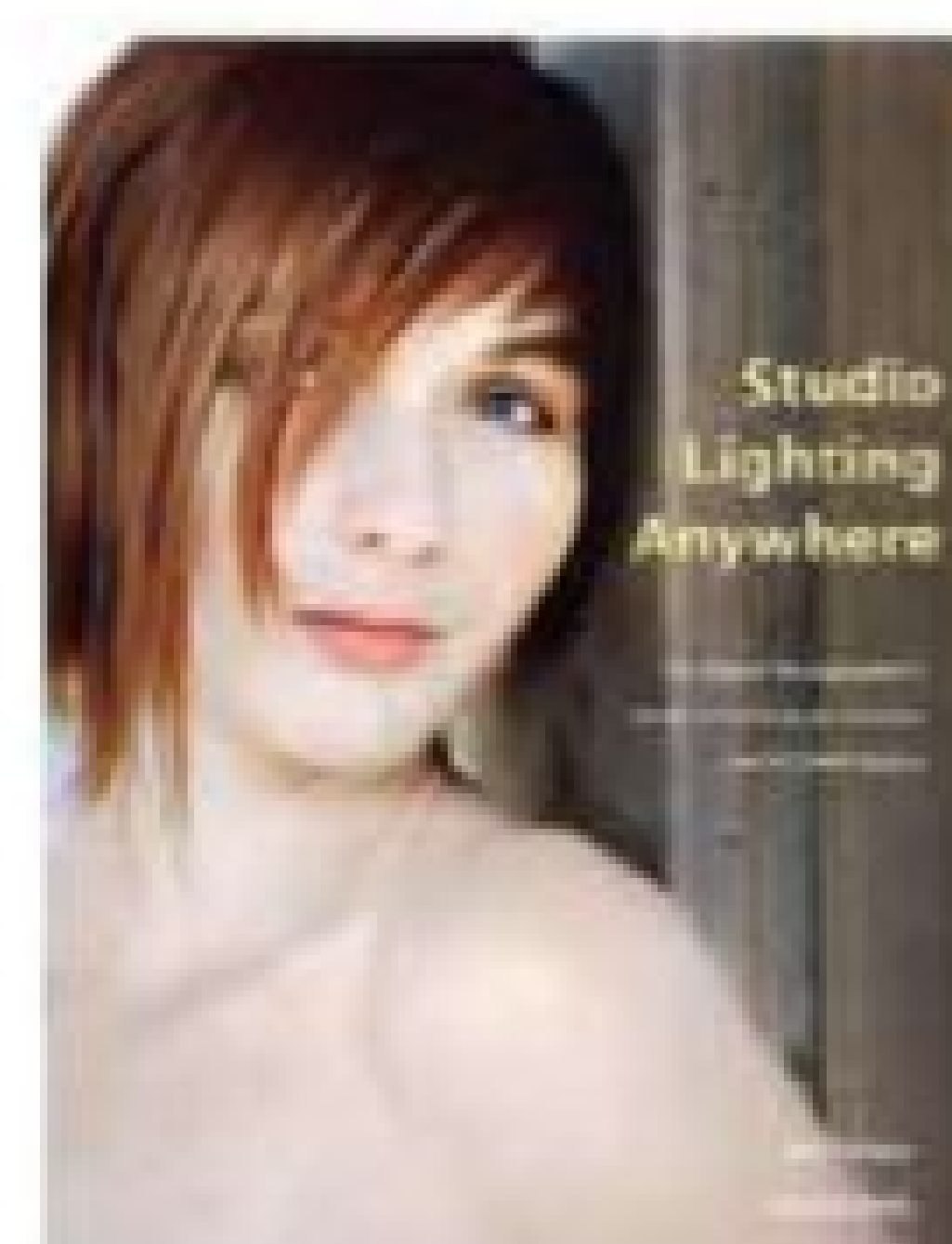
A round-up of the latest photography books on the market



● **LOVE LONDON** by Barbara Chandler, £9.99 This book brings together 180 colour and black & white images to form an intriguing photo essay on Britain's varied capital. Chandler leaves no stone unturned in her attempt to explore and document the city, and as a result the book is at once grim, vibrant and schizophrenic.



● **ABOUT A VILLAGE** by Eamonn J McCabe, £16.99 At the opposite end of the scale to *Love London* we have *About a Village*, which captures the quaint and quirky atmosphere of Firle in East Sussex. The book attempts to explore what makes the ideal English village and, it must be said, it succeeds rather well.



● **STUDIO LIGHTING ANYWHERE** by Joe Farace, £24.99 There are many books on studio lighting, but this one takes the unique angle of setting up your equipment in tight and confined spaces, be it in your bedroom, garage – or prison cell! Farace also includes details on how to achieve studio-quality images on location. While there's plenty to read and to learn from the book, the lack of illustrative details and Farace's preoccupation with scantily clad girls means the book is a bit of a confused mess.



● **DIGITAL SLR COLOUR PHOTOGRAPHY** edited by Steve Luck, £4.99 As digital cameras become more capable of capturing rich and vibrant true-to-life colour, this straightforward guide takes the reader through colour theory, hue, saturation, brightness, harmony and contrast. A book that is nice and thorough.

Letters

Share your views and opinions with fellow AP readers every week



MORE ANNOUNCEMENTS

I had a similar experience to Greg Neumann (*Letters*, AP 9 July) in that the CCD sensor had failed in my Canon PowerShot A300 compact camera at the beginning of the year and I was unaware that Canon was offering a free repair if returned by 31 January this year. As luck would have it, I stumbled upon this information on the internet and contacted Canon immediately. A reply came back shortly after, saying I should return the camera to an authorised repair centre by the closing date. The nearest repair centre also confirmed that this was their understanding and refused to allow me any more time.

The problem was that it was already 27 January, which was too close to the deadline and, in any case, I was advised that the contract was with the manufacturer. As such, my informing them of the problem ahead of the closing date was all that was required and reasonable time to return it should be allowed.

In the end, Canon agreed that I was right and I have to say I am delighted with the repair it carried out and will continue buying Canon in the future. However, I too would like to see more high-profile announcements on products that are subject to repair offers.

A Pickersgill, Berkshire

PRICE HIKES

I still have my late dad's Lomo LC-A, which he bought in 1986. Given that, at the time, it was supposed to be a serious camera, its performance is appalling. Nowadays, the Lomo is celebrated for its ability to produce wacky-looking images.

But the £350 price for the new Lomo LC-Wide (AP 16 July) is no cause for celebration. It's nothing new for manufacturers to up their prices when a product is selling well. It's called cashing in on a trend – and Lomography is very trendy. But anyone who wants to fork out £350 for what Mat Gallagher rightly called a point-and-shoot camera can blame no one but themselves when the next Lomo model appears, complete with yet another outrageous price hike.

Thomas Cave, Tyne & Wear

IT'S ALL ME

We all appreciate that the equipment we use can make a difference, but before you blame your camera ask yourself, could it be you?

For many years as a cyclist and a photographer I have worn glasses. They are a pain when you ride as you are always having to clean them, a nuisance when it rains and they are easily mislaid. Plus, they are your worst enemy when you have to keep taking them off and putting them

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM



Slide copier set-up

DIY SLIDE COPIER

I enjoyed Tim Coleman's article on photographing film (AP 23 July). It took me back to December 2008 when my entry to your DIY competition won me a prize.

I submitted a simple slide copier. The construction is simple and can be made with basic tools, if not by the photographer then perhaps by a handyman friend. Although the slide holder shown in the photo (top) – made of Plasticard – was more elaborate, a simple card holder could be made very like the one I have now made for 120 film, shown in the photo above, which I use for my Holga shots. The BPM focusing rail could also be replaced with a simple sliding block on the baseboard.

The Jessops 5x4in lightbox provides good illumination, and the copying of colour transparencies is straightforward and very quick. The copying of colour negative film does, however, require a bit more care.

Clifford Brown, via email



120 film holder

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

What The Duck



<http://www.whattheduck.net/>



© CATHAL MCNAUGHTON

REWARDING EXPERIENCE

Cathal McNaughton's shot of a young lad crying at his brother's funeral (*Photo insight*, AP 23 July, above)) brought to mind one of the most unusual requests I've had as a photographer.

When my neighbour died at the age of 92, his son asked me if I would take pictures at the funeral because many of those present were frail old comrades from the deceased's army days and it may be the last chance to take pictures of them together.

I tried to be as tactful as possible, but, mindful of the odd looks I anticipated from other mourners, I had asked the son to explain my actions prior to his dad's funeral. Despite this, I was painfully aware of how much I stood out – particularly as I'd been asked to photograph everyone present.

At the local pub after the service there was a much lighter atmosphere and much joviality as the old soldiers told funny anecdotes about the good old days. Sadly, the deceased's son's concerns about his dad's old mates proved prophetic. Within a month of the funeral two of them had passed away. I was more than happy to provide their families with what turned out to be the last ever photos of them. And I've rarely done anything quite so rewarding.

Ray Bird, Northumberland

I think funerals should be recorded, maybe not to the same extent as weddings, but they are very important occasions and often the only time friends and families get together – Damien Demolder, Editor

back on again to take a photograph.

Recently, on a visit to a high-street shop that I 'should have gone to' earlier, I was asked if I wanted to consider contact lenses. No way did I want to have to change them every day, but I was told that I didn't have to, as there were lenses that I change after 30 days – so that's just 12 times a year.

My life has now changed, my vision is crystal clear, and it is better than any glasses ever made it. I can cycle and wear sunglasses separate for the first time and, believe it or not, I am taking better photographs and enjoying my photography more than I have in the past 20 years.

Remember, there may be other reasons your photography could be improved, along with your health and life.

Jeremy Rundle, Devon

You just can't beat being able to see – Damien Demolder, Editor

ALWAYS ON MY STEREO

I read with interest your recent interview with Brian May (*News*, AP 16 July), as I met him last year at a presentation of his stereo photography book. This had a profound effect on me as I immediately began devouring everything I could find about 3D. Since then, I've had great fun learning about this fascinating medium and using my own

stereo cameras made from digital compacts, old film SLRs and even one assembled from two Fujifilm disposable cameras.

I now own a Fujifilm FinePix Real W3 3D camera (below), which is an excellent and versatile machine that is capable of great images and is especially useful for scenes with movement in them. However, I still occasionally use my home-built stereo cameras and a single DSLR for 3D landscapes and other static subjects.

I have discovered that any 3D images can be digitally processed and presented on virtually all mediums, from prints to 3D TV, but like Brian May, my favourites are the original stereo cards. I think these are still the purest and most realistic form of 3D pictures, and are relatively easy to produce. Stereo imaging is definitely the way ahead for me, so thanks, Brian, for giving my photography a timely and welcome boost.

Kevin Harvey, Kent



BACK CHAT

Alex Dixon thought his negatives, prints and colour slides were stored away in a safe place – but then his grandsons found them...

I HAD always been slapdash about backing up my digital files – until the day my PC crashed. I lost about 5,000 images and it's a mistake I've made only once.

As I also had a large archive of negatives, prints and colour slides from my film days, I felt smug thinking I couldn't possibly lose them. They'd been stored in my garage for years in what the experts say are ideal conditions – a cool, dark and dry space – so what could possibly go wrong?

It came in the shape of my six-year-old twin grandsons, who wandered into my garage as I was chatting to the builder who was constructing our new conservatory. The boys managed to smash an old framed pub mirror I'd rescued from my local when it had closed down. When I discovered it, I ruefully cleaned up the mess before closing the garage door.

When I went back to the garage about a week later there was a strong smell of paint. And no wonder: a large tub of emulsion that had been standing on top of an old wardrobe was lying face down and open in the tea chest where all my old memories were stored. Thousands of negatives (all in files), boxes of colour slides and several hundred mono prints – some dating back 30-odd years – were submerged under litres of almost solid beige emulsion.

I hadn't cried since I saw *Toy Story 3*, but I came close to it then. Desperate to salvage something, I wiped the slide boxes with a damp cloth before opening them in nervous anticipation. Sadly, the chemicals in the paint had begun their evil work. The slides were all blistered and resembled those paintings by artists who throw paint at a canvas.

My partner Allison scolded me for storing all my archive material in one tea chest. At the time, though, it seemed a logical – even sensible – method of storage. But as I sadly carried that paint-sodden tea chest, containing more than three decades of wonderful memories, to our builder's skip, I reflected on my own stupidity of believing my precious photographic archive was safe at the back of my garage.

Unfortunately, as in digital photography, there was no back-up plan to prevent its loss. As for my grandsons, well, I'm afraid their pleas of, 'It wasn't us, granddad,' fell on deaf ears. Particularly as their mum told me their trainers were splashed with paint that very that same day.



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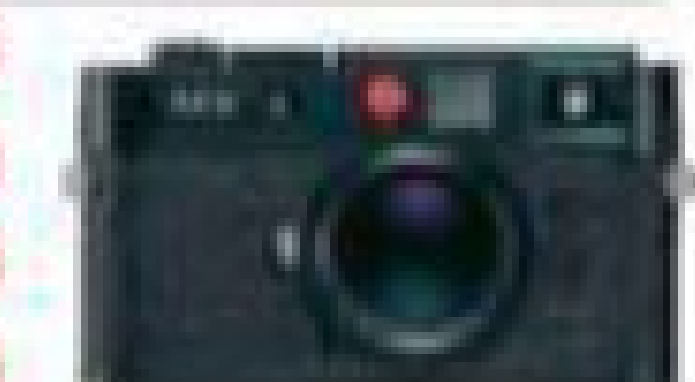
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Andy Rouse@AP

Thoughts from a wildlife photographer's world



ANDY Rouse will be holding a seminar, as part of the *Amateur Photographer* Photographic Seminar Series, on Wednesday 19 October at 6.30pm. He will be sharing the secrets of how he creates his stunning images, and sharing some insider hints and tips on how you can achieve your own spectacular shots.

Every delegate will enjoy a one-hour presentation, including a Q&A session, followed by a gathering afterwards with the editorial team, where you can buy a signed Andy Rouse book. Tickets are on a first-come, first-served basis, and cost £29.99 per person, including a goody bag and a glass of wine. The event will be at IPC Media's Blue Fin Building, 110 Southwark Street, London SE1 0SU.

Andy and AP Editor Damien Demolder will also be hosting group critiques prior to the seminar at an additional cost of £35, although those attending the seminar will only have to pay £25. To book either the seminar or a place on the critique session, call Charlene Baker on 0203 148 4326 or email spiadmin@ipcmedia.com with the words 'Andy Rouse Seminar' in the subject line.



ANDY ROUSE is one of the world's most prominent wildlife photographers and a passionate

conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In this weekly column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.

Andy's professional life is not all about travelling to exotic locations and living the high life

WELCOME TO MY WORLD



ONE thing people often say to me is, 'I really want to have your life. You are so lucky.' It must seem that I just jet around the world

without a care, which is about as accurate as a West Ham centre forward. So, over the next few months, I'll throw in a few tales about my real-life experiences. Here goes.

One morning in early July I got up at 1am to head north for a 2020Vision project. I had to be on site for first light, which is around 5am at this time of year, and it was a good four hours' driving to get there. Getting up this early is a real killer, I have to say, and it gets harder as I get the older. My quarry was at an old priory, where a friend had told me that a family of stoats had been seen in recent weeks. Four hours and ten minutes later I arrived, parked the car and headed off to the area where the stoats had been seen. It was the start of a very long day.

Stoats are difficult to photograph because they are small, incredibly mobile and generally stick to undergrowth. However, when they have young, the parents are much more easily seen, as they are busy feeding several very hungry mouths. The trick with stoats is to be as mobile as they are, so I had just my Nikon D3S and 200-400mm lens for the shoot. The morning light was gorgeous and I had high hopes as I scanned the walls, trees and surrounding undergrowth with my binoculars. I saw magpies, crows and a fox, but no stoats. I moved around and slowly checked place after place, watching patiently before moving on. The red light came and went, then the golden light, as the sun climbed higher in the sky. At this point the less

experienced might have given up, but I knew the stoats were there somewhere and they would not move with young at that age.

Lunchtime arrived. I had been walking around for seven hours without a glimpse of a stoat when my luck changed. I had moved to a different part of the priory, close to an old well, when something flashed across the path. It was an adult stoat. I sat stock still and minutes later it came back, with a huge vole in its mouth, and disappeared into the undergrowth. Clearly the young were close by. Even though it was bright, I set the ISO to 1250 to give me a very fast shutter speed as stoats can move very quickly. I spent the next few hours lying in the same spot, roasted by the sun, waiting for a chance for some shots. All I got, though, were fleeting runs between two bushes and a burnt neck.

Finally, I was rewarded. Two youngsters came out in front of me with the parent in tow and played around for five minutes. They were incredibly fast, jumping in and out of the vegetation, but I managed to get a few shots. And then it was over, as they disappeared just as quickly as they arrived. I stayed for another hour but saw nothing, so I headed for the car and the long drive home.

In total, I had spent 22 hours (including 15 in the field) for just four usable shots. While it had been a wonderful yet exhausting experience, I knew I had left it too late in the season because the youngsters were quite big and fairly independent. Next year will be different. I will visit the venue earlier in the year and will find a nearby hotel so I can actually get some sleep. In the words of the great man, 'I'll be back'. **AP**

Shy, small and fast, stoats are extremely elusive creatures. It took Andy an exhausting 22 hours to capture just four usable images



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PHOTO INSIGHT

Frans Lanting recounts the events leading up to taking this dynamic image of takhi horses in Mongolia and explains how he drew inspiration from cave paintings



FRANS LANTING

One of the most accomplished wildlife photographers of our time, Frans has won numerous awards for his immersive style of working. He discusses his favourite pictures and share his techniques for capturing dynamic nature images

SOME years ago I travelled to Mongolia to document the miraculous revival of an animal that had vanished from the wild. The fabled takhi (which means 'holy' in Mongolian), or Przewalski's horse as it is also known, is the only true wild horse in the world, as all the others, including mustangs, are feral descendants of domestic stock.

Takhi have never been tamed. They were once common across Eurasia, as ice age cave paintings in France testify, but when humans moved their livestock to graze on grassland occupied by the takhi their numbers dwindled. The last wild one was seen in Mongolia in the 1960s.

Fortunately, a handful of takhi survived in zoos in Europe. Over the past two decades or so, Dutch conservationists have nurtured a small captive population and prepared them for a new life in the wild. In 1992, a group of takhi was transported by cargo plane from the Netherlands to their original habitat of Mongolia. I joined a convoy of trucks loaded with groggy horses in crates destined for a Mongolian national park.

I had been aware of takhi horses, but it was only when I became involved with the Dutch reintroduction project that I learned the details. I had already been documenting the horses in the Netherlands where they were being readied for their reintroduction to Mongolia. I then flew to Mongolia and tracked the horses' story until they were released back into the wild.

I covered the whole project from beginning to end. It was a very compelling story – a tremendous tale of hope. I was intrigued by the links between the cave paintings on the walls in Lascaux in France, for example, and the horses' story. The release of these creatures in Mongolia afforded an opportunity to create an echo of these paintings photographically.

Once at the place where the horses were due to be released, I had only minutes to make a plan. I envisioned an image of takhi running free. I needed space to execute it, so I stepped back to compose my shot. I decided to capture the horses galloping together using a slow shutter speed so that the details of their bodies

became dissolved in an overall shape.

I started photographing as soon as the horses were released. This was a precious moment. There was utter chaos as the horses responded in different ways, so I had to keep my focus. As with any wildlife photography, you have to grab opportunities and be able to switch quickly from plan A to plan B as opportunities arise, but it helps to have an image in mind beforehand if possible.

There are a number of ways I could have photographed this moment, but I decided to use a panned approach to create a particular style of image. I wanted to focus on creating one type of image rather than

thinking about several types of images I could take.

You never know exactly how this type of shot will turn out, but I've done this technique often enough to know the parameters within which I need to work, such as the range of shutter speeds I need to choose. I set my camera to aperture priority and then rotated the dial, trying different apertures to come up with a series of shutter speeds. These can be anything from 1/125sec-1/8sec. I find it easier to try a range of shutter speeds in this way. I set the aperture that will give me a shutter speed I hope will produce interesting images. I gambled on a low shutter speed



To see more images by Frans Lanting or read his World View columns, visit www.lanting.com

WORLD VIEW



© FRANS LANTING

of around 1/30sec for this shot, panning along with the animals to try to capture a sense of motion. I kept an eye on the background to make sure it didn't have any distracting details. Fortunately, there was a luscious green hillside behind the horses.

As I was shooting in daylight on a beautiful summer's day, you can see the sun bouncing off the horses' faces that gives interesting highlights. I had to get myself in a position where the horses would run past me. When they're released they're a bit nervous and seek each other's company, so they tend to run together. You need to anticipate where and how the horses are going to run, and to work out

your optimum shooting position so you are one step ahead of the horses. I had an idea of what I wanted from my image, but you have to adjust your plan according to what the horses are doing. You can't predict how the images will come out, although with experience you have a fair idea.

I took this image some years ago using a Nikon film camera and 300mm lens. I can't remember how close I was to the horses, but with a 300mm lens you can be quite a distance from your subject, which in some ways made it easier to track the horses.

I actually had two cameras with me – one with a wideangle zoom lens and the other with a 300mm lens. I used autofocus and

tried to focus on the horses' faces. I may also have used the motordrive. If I do use my camera's motordrive I use it sparingly, as I don't think you should rely on the camera to do the thinking for you.

At the time, my mind was darting back and forth between the technical details and looking at the horses compositionally. I'm pleased with this image – I feel it has an exciting energy. To me, it conveys something of the horses' wild spirit, and there is a wonderful repetition in the animals' bodies. It's not often we are able to reintroduce a species of large mammals back into the wild after it has disappeared, so it was a momentous occasion. **AP**

**Frans Lanting
was talking to
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Photograph of Nikon FA Gold
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After



Selective colour and contrast

It is hard to capture the true colours and contrast of a landscape at sunset. **Richard Sibley** explains how to use selective colour and contrast adjustments to better match what you saw as the sun went down

SUNSET can be one of the most challenging times to photograph a landscape. The setting sun is still extremely bright, yet there are often subtle blue, magenta and pink colours in the sky, and a warm glow across the land. To make sure that all the colours are captured, and there aren't any burnt-out areas, you may have to underexpose the scene. However, this can result in long dark shadows, and a loss of detail and colour in some areas.

To make the photo look more like the scene you saw, colour and contrast adjustments need to be made to the original image. Overall adjustments made to the entire image won't always produce the desired results, but splitting the shot into sections and individually editing these areas can produce a better final picture.

The picture used in this example was taken just as the sun was going down. I underexposed the image to avoid any large burnt-out highlights in the sky and to make sure that the colour in the sky was recorded. The resulting raw image was rather

Before



flat, with muted colours, and the underexposure gave some deep shadows.

I selected various parts of the image and adjusted each section to boost specific colours and modify contrast, but it is important to make sure that each area is adjusted sympathetically to the others. For example, extreme changes in the colour and contrast of certain areas and not others can make the overall image look unbalanced.

SOFTWARE USED Adobe Photoshop CS5

SKILL LEVEL ■■■■■

TIME TO COMPLETE 20 minutes

SYSTEM REQUIREMENTS Windows or Mac



1 First, decide which areas of the image you wish to adjust. I have chosen four areas – the sky, the trees, the building and the water. The more areas you choose, the more controlled you can be, but the longer it will take.



2 Select the area you wish to work on first – in this case the sky. To do this I have used Adobe Photoshop's Quick Mask tool, which is found at the bottom of the tools palette. Once selected, simply paint over the unwanted areas with a soft-edged Brush tool. Using a smaller Brush will allow you to be more precise. Here I have masked everything but the sky.



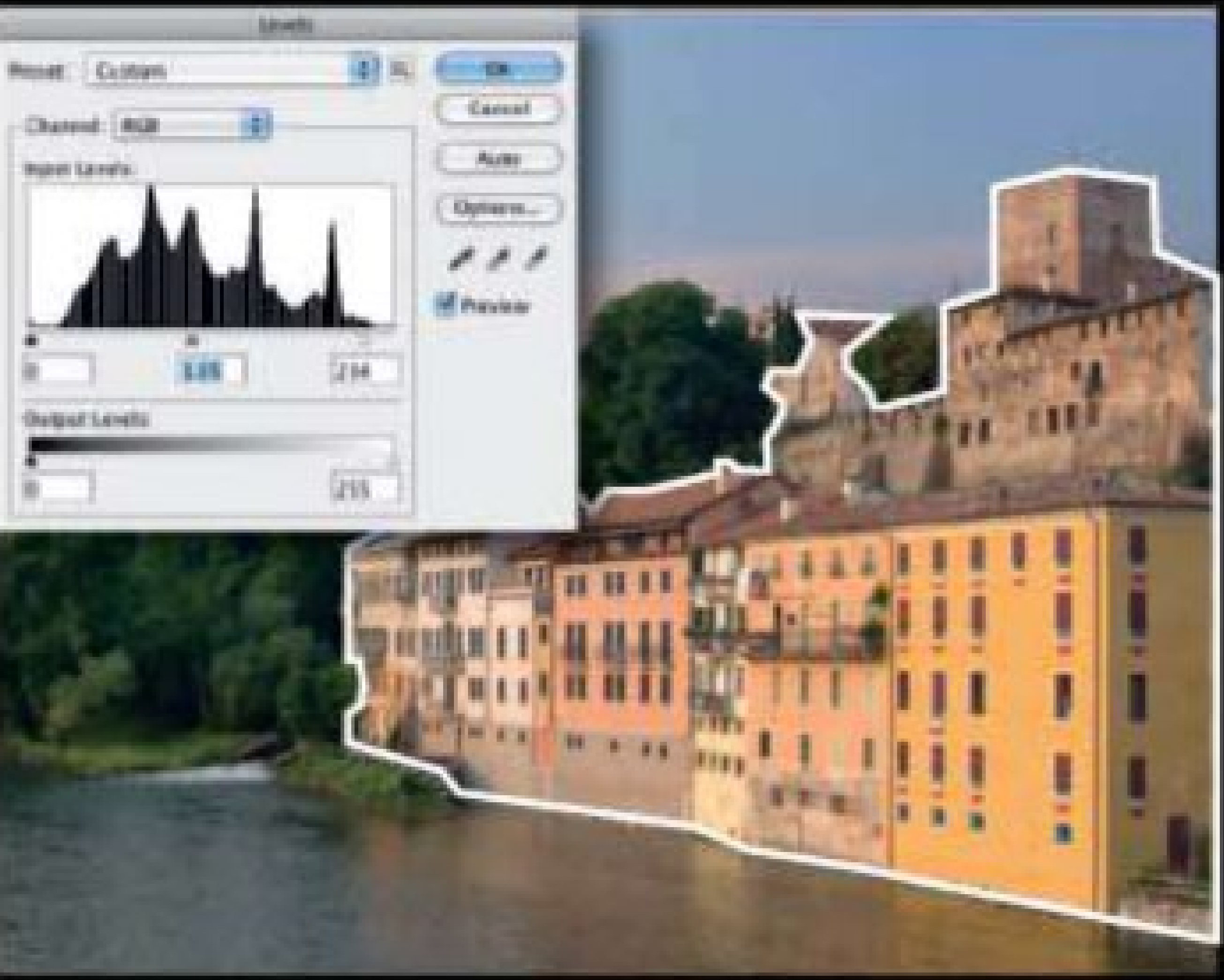
3 On exiting Quick Mask mode, the sky is selected, but it needs refinement in order to avoid halos or sharp edges. To do this I have used the Select>Refine Edge feature. I've added a slight feather to soften the edge as well as contracting the selection slightly. Adjusting the Radius helps refine the affected edges. The aim is to make sure the selection edge runs along the selected area, but without being too sharp or jagged.



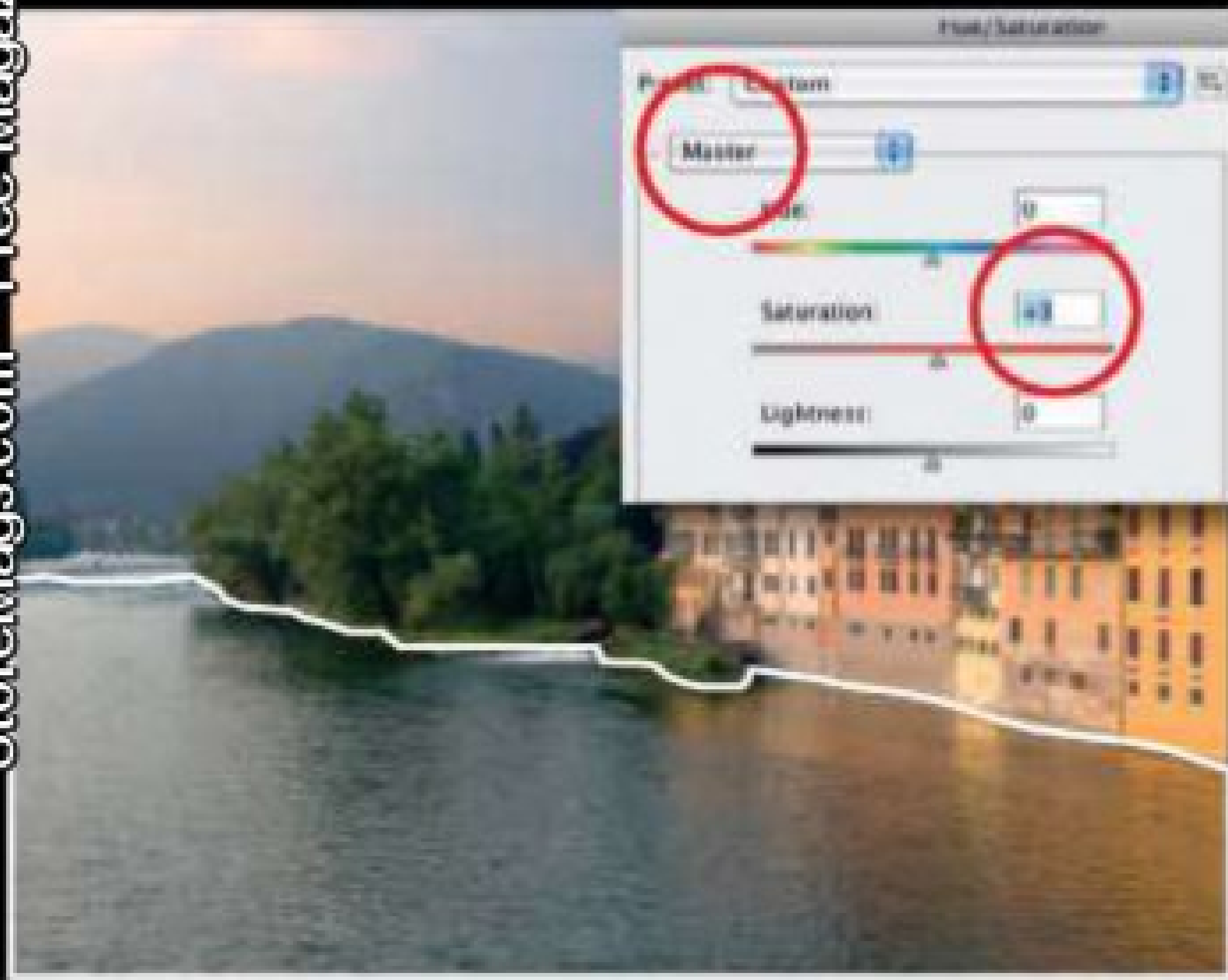
4 With the selection refined I have adjusted the Levels by brightening the highlights and midtones slightly, and darkening the shadows. Then I used the Image>Adjustments>Hue/Saturation to increase the saturation of the red and blue hues in the sky. Do this by changing the overall colour from Master to Reds in the Hue/Saturation controls and increasing the saturation. Then repeat this, switching from Reds to Blues.



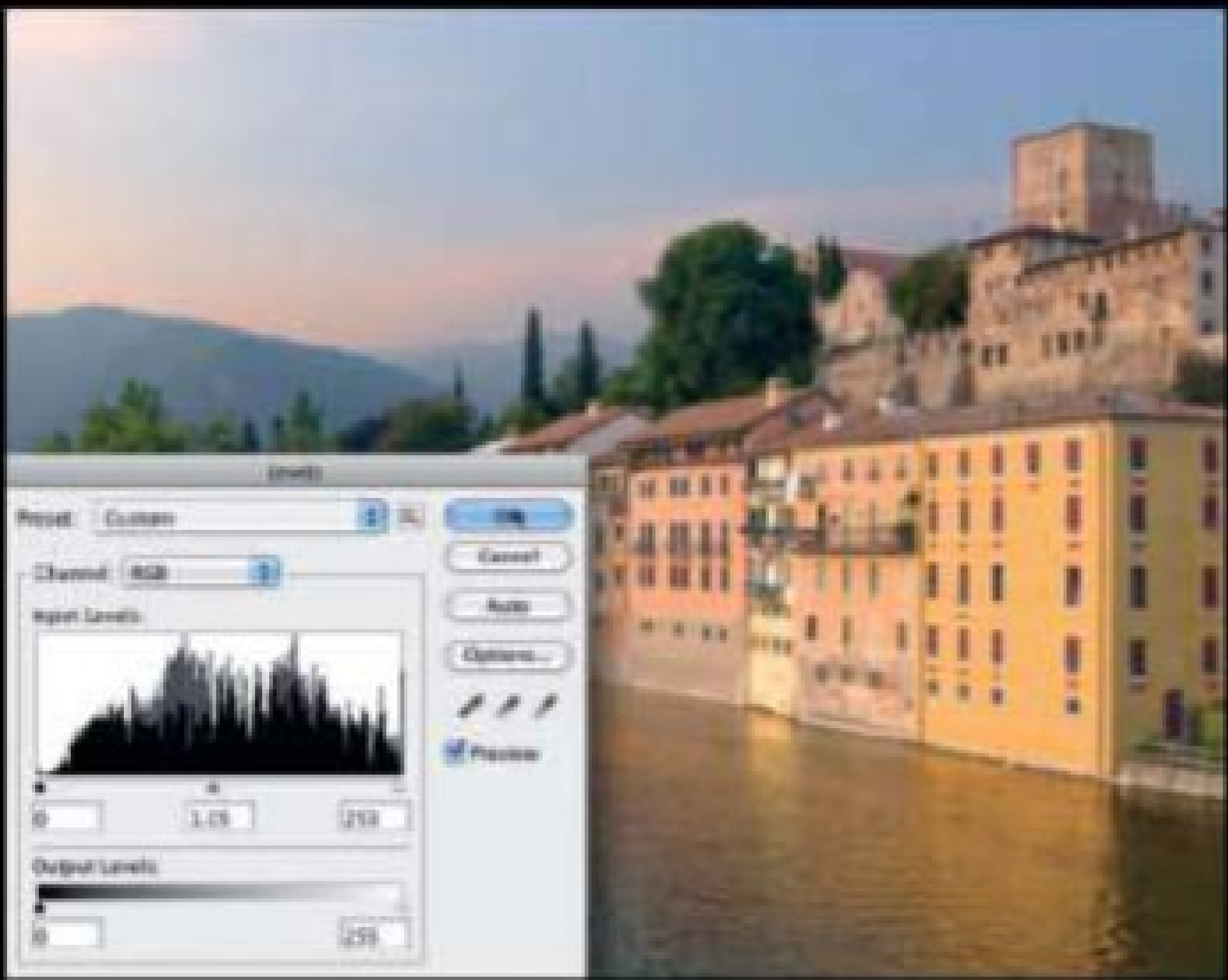
5 Now repeat steps two and three, but select the next area you wish to work on. In this case I have used the Quick Mask tool to mask all the areas apart from the trees. On exiting Quick Mask the trees are then selected. Again I have lightened the midtones using the Levels tool and then increased the saturation in the green colours via Image>Adjustments>Hue/Saturation and changing the colour from Master to Greens and moving the saturation slider.



6 Next I have repeated the selection and adjustment process, but have this time focused on the building on the right of the image. Here I have adjusted the Levels as the colours are already quite vivid.



7 The final selection is of the water. Once again I have performed a slight Levels adjustment to bring out some more highlight detail and brighten the midtones. However, I have only slightly increased the amount of saturation in the water because the reflection of the building must complement the saturation of the actual building in the picture. It is important to adjust all the sections sympathetically.



8 With the image almost complete, use the Levels tool to give the image an overall adjustment. How you do this will depend on your image and taste. In this case I have brightened the highlights and midtones slightly.



9 As a final touch you may wish to just lightly dodge or burn to increase local contrast. Always use a very low exposure setting of around 5-8% and work primarily on either highlights and shadows rather than midtones. Here I have used the Dodge tool set to Shadows to brighten the shadow areas in the trees and then set it to Highlights to bring out some more highlights in the water.



Up and away

Matjaz Cater's breathtaking images of landscapes from the air capture beautiful streams of light, rolling hills and expansive views. He tells **Gemma Padley** how he takes his images and allows a glimpse into his photographic vision

RAYS of light through mist illuminate undulating hills and patchwork fields below, trees appear as specks on the landscape and razor-sharp mountains slice through the cloud. These aren't the views we see every day, unless you have a good view from a plane or happen to climb to the top of a mountain. Even trickier is capturing these views on camera. One photographer who dedicates much of his time to recording these exquisite but elusive views is Matjaz Cater.

Matjaz, who works as a forest researcher, lives in Slovenia and has been

photographing views over his home country for several years. Introduced to photography as a child by his father, for the past 15 years Matjaz has flown hang-gliders, competing seriously at an international level and taking pictures from the air.

'Before the invention of global positioning systems (GPS), we had to prove the distances we had flown by taking aerial shots of turn points,' he says. 'My passion for flying remained after I had stopped competing and gradually I dedicated more time to photographing the skies. I've always been fascinated by landscapes.'

Matjaz submitted a selection of images to the online photo management website 1x (<http://1x.com>) three years ago, and after receiving positive feedback and encouragement from friends he started photographing aerial views more systematically. 'I just enjoy making pictures in this way,' he says. 'It makes me feel good. Playing with the light and trying to convey the feeling of being above the land is something I like to do. I try to give a sense of space and movement. I can't say why I do it, I just do. It's a way I can express myself.'





'The Point'
Canon EOS 5D Mark II, 24-105mm,
1/640sec at f/16, ISO 100



ALL PICTURES © MATJAZ CATER

CHOOSING LOCATIONS

Matjaz takes most of his images in Slovenia, often over the Savinjska valley and near his home city of Celje. 'In a way, the locations choose me,' he says. 'I try to keep an open mind and not have set rules about where I should go. Instead, I am drawn to certain places, such as those with challenging patterns in the landscape or light coming through the cloud in an interesting way. I dream of taking the perfect shot of fog or mist covering the landscape and try to convey a sense of mystery in my images.'

Although Matjaz no longer competes, he is fortunate in that he has his own hang-glider. Often gliding 800-1,000ft (244-304m) above ground, Matjaz is careful not to fly too low as it can be unsafe, and he also avoids flying into the clouds or going out at all if it is very foggy. 'I respect air space restrictions and limits, and try not to fly in conditions that might compromise

my safety,' he says. 'If I have a bad feeling, I won't go.' Matjaz's experience of hang-gliding means he understands the best conditions for this kind of photography and good visibility is key. 'The weather is the key to a good shot,' he says, 'so it's preferable to know the area you are flying over and try to predict how the weather might develop during the day before you go. If I plan to go out on a shoot, I try to wake up before sunrise and check if the visibility is suitable.'

USE OF LIGHT

Often setting off before dawn to capture the light at its best, Matjaz says the time of flying is crucial. 'Light and shadows are softest around sunrise or just before sunset, and there is a gentle play of light in the air that becomes too robust as the light becomes stronger,' he says. 'I prefer softer, diffuse light – I like its magical quality – it makes the world look very beautiful. It is the same

as landscape photography from the ground: you wouldn't necessarily want to shoot during the middle of the day as there is too much contrast. But every day has its pros and cons.'

Matjaz also likes to shoot against the light and sometimes uses his hand (or the wing of his glider) to reduce flare if the lens hood isn't sufficient. 'Light bouncing off fog or mist will sometimes create a backlighting effect, which you can use to express a particular mood. I like it when I can play around with the light and its effect on an image. Light conditions can change very quickly, so you have to have quick reactions. The clouds and mist are never the same, which is what makes this type of photography such a challenge, but also very exciting.'

COMPOSITIONAL APPROACH

There is something quite magical and almost fairytale-like about Matjaz's images. Through a combination of carefully balanced light, interesting patterns in the landscape and oblique viewpoints, he manages to create otherworldly images that capture a view very seldom seen. His eye is drawn to the way light interacts with the scene below.

'For me, the interplay of light with the land and through mist is imperative,' he says. 'Certain contours and forms on the earth demand attention. I try to capture these patterns and shapes so the viewer can trace them through the image. Also, when you spot something interesting, it is important to frame it within the environment,' he adds. 'In this way, the contrasting elements can stand out and have more impact. It is essential to have reference points. Creating a photograph of a plane or a bird does



Top left: 'Waiting for the miracle'
Canon EOS 5D Mark II, 24-105mm, 1/1000sec at f/4.6, ISO 100

Bottom left: 'September'
Canon EOS 350D, 24-105mm, 1/320sec at f/14, ISO 400





'Technopolis'
 Canon EOS 5D
 Mark II, 24-105mm,
 1/1000sec at f/7.1,
 ISO 100

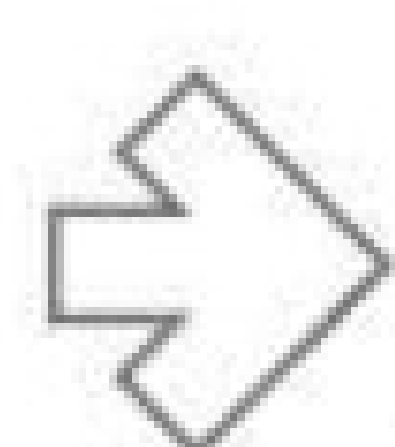
'When you spot something interesting, it is important to frame it within the environment. In this way, contrasting elements stand out'

not tell the viewer anything without some reference to the background to provide them with context.'

If he is photographing a moving object, such as a balloon or another glider, Matjaz tries to have an idea of where the person is flying within the frame when composing his shot. 'The shapes in the landscape are constantly changing as you're flying or as the light changes, so you can't repeat these images,' he says. 'Sometimes I'll keep shooting a scene until I'm satisfied with the framing or



'Escaping'
 Canon EOS 5D
 Mark II, 24-105mm,
 1/100sec at f/5,
 ISO 100



composition, but on other occasions the elements come together by themselves. If the conditions are good, I may approach the scene from a different altitude and angle of view to improve the photo. If my kids say that the shots are good, I try to believe they are OK!

CAMERA EQUIPMENT

Matjaz used to use a Canon EOS 350D with a standard lens, but now uses a Canon EOS 5D Mark II with a 24-105mm lens, lens hood and sometimes a remote release. He also occasionally uses a 75-300mm lens. 'Using a zoom lens allows me to play around a bit,' he says. 'If I'm flying lower over a scene, I may need to zoom out and shoot wider using my favourite 24-105mm lens.'

His camera is securely fastened around his neck using an elastic neoprene belt, which allows some movement, and he holds the camera with both hands. Matjaz also has another link for double security and uses tape over the battery housing to make sure the batteries don't fall out. 'I sometimes like to take pictures during the winter and it can get quite cold,' he says. 'In these colder conditions the camera's response is slightly slower. The lens also has to adapt to the

outer environment, and so do my fingers even though I wear gloves.'

Matjaz selects his camera settings in advance and avoids changing the settings once in the air if possible, although he may check the images on the LCD screen if this doesn't compromise his safety or mean that he misses an opportunity for a picture. 'When airborne, I take a few photos and check how they have turned out and may make small changes, although it's difficult to change the settings in the air,' he says.

Usually using his camera's auto white balance and auto ISO or ISO 100, Matjaz may use exposure compensation of -0.7EV if needed. If turning in the air he works in shutter priority mode using shutter speeds between 1/500sec and 1/1000sec to ensure the images are sharp. When flying straight he uses aperture priority, usually at f/8, to achieve a good depth of field. 'Flying gently helps to minimise camera shake,' he adds. Afterwards, Matjaz processes his images using Photoshop CS4 or CS5, sometimes making slight corrections in Levels to reduce brightness. He may tweak the images to bring out the nuances and tones of the scene, for example, adjusting the contrast.



'The human eye is very deceptive, so I am happy if the screen shows a similar image to what I recall from my memory,' he says. 'I tend to shoot in raw format as this allows me more opportunity to adjust the image if I need to afterwards. I sometimes also play with the crop to get the best composition.'

'I would like to continue with this type of photography,' he adds. 'I have many ideas. If I see the conditions are good, I just go. I don't like to think too much.' **AP**

To see more of Matjaz's images visit <http://1x.com/artist/Matjaz>

Top: 'Morning in May'
Canon EOS 350D,
24-105mm,
1/200sec at f/10,
ISO 200

Above: 'Another Day'
Canon EOS 5D
Mark II, 24-105mm,
1/400sec at f/7.1,
ISO 100

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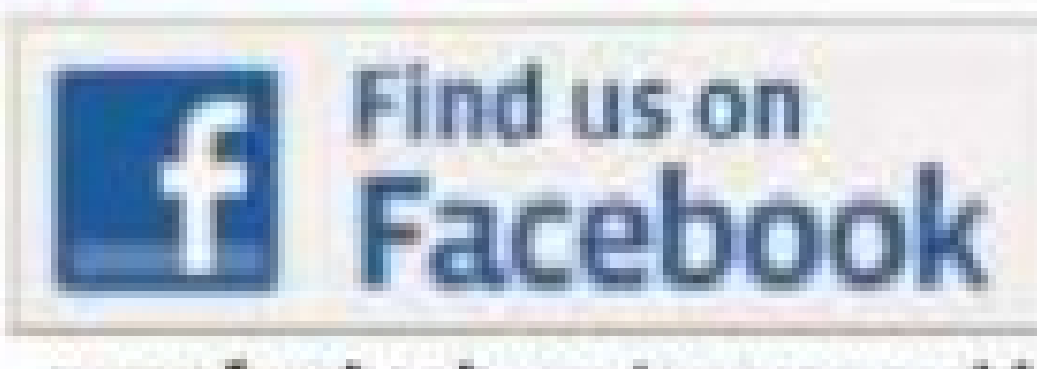
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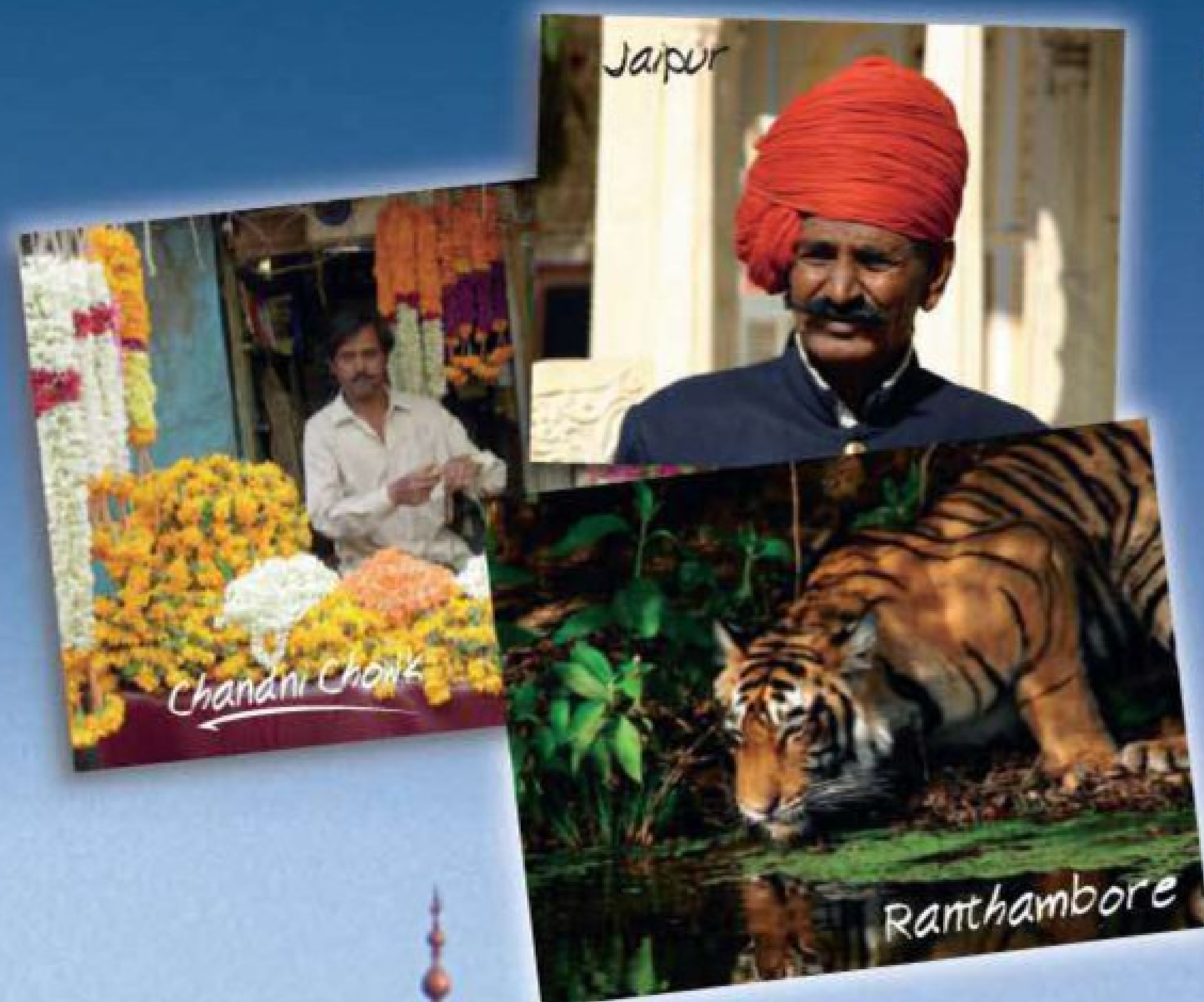
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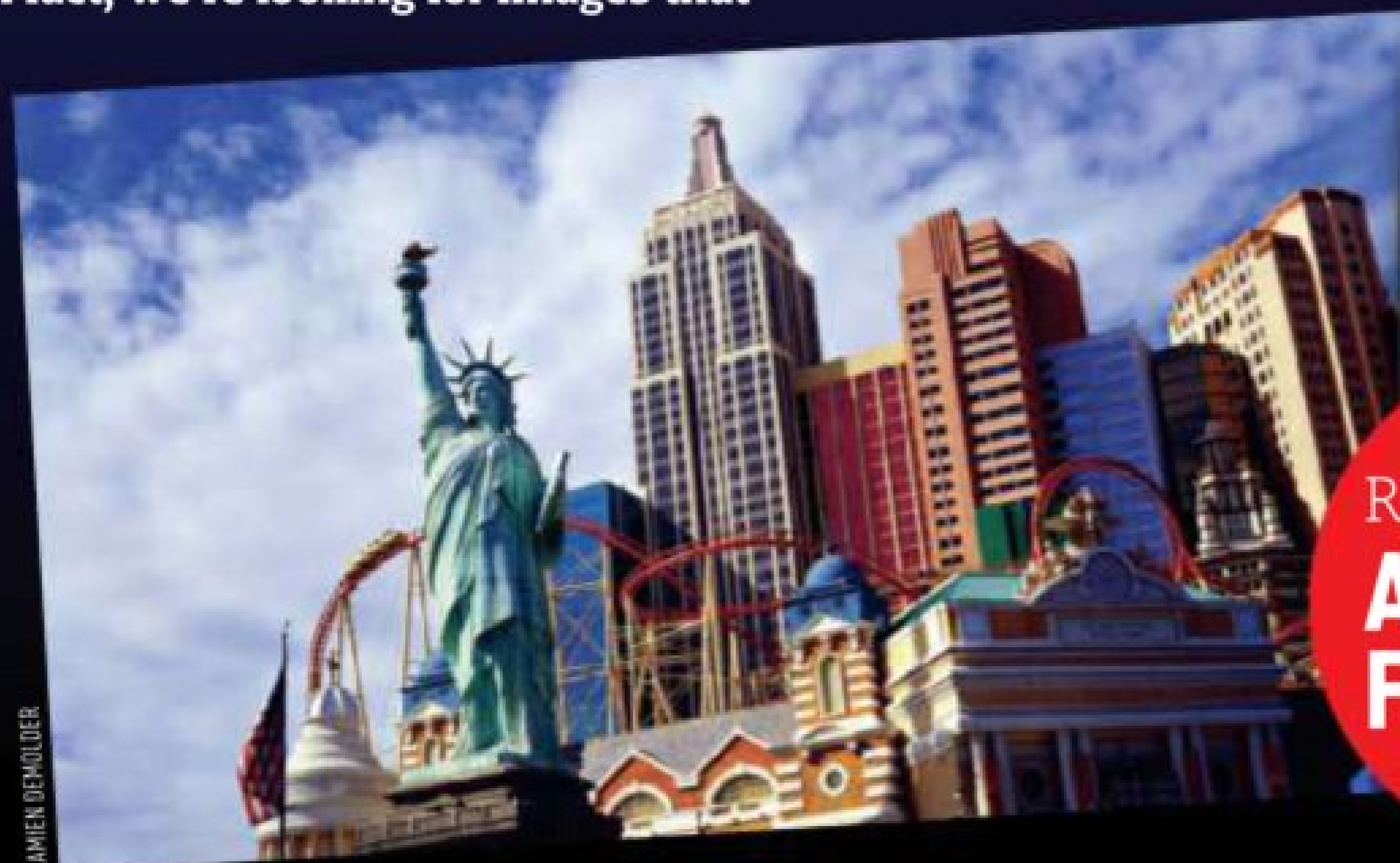
We might be more than halfway through this year's Amateur Photographer of the Year competition, but there are still four exciting rounds left to enter and thousands of pounds' worth of fantastic Canon prizes to be won. The overall prize of £5,000-worth of Canon camera equipment is still up for grabs.

The theme for round seven is Away from home – in other words, travel photography. We are looking for eye-catching and inventive images of people, architecture, landscapes and so on, taken outside the area in which you live. This doesn't mean your image has to be taken in another country (although it could be), as an imaginative coastal shot taken in Blackpool is just as valid as an image of a bustling street market in Morocco or a white sandy beach with clear blue waters. In fact, we're looking for images that

avoid the obvious subjects and instead offer something a little different.

Try to think creatively. Original images that are well conceived, interpret the brief in an innovative way and are technically excellent will catch the judges' attention. The winner of round seven will receive a Canon EOS 60D with an EF-S 18-135mm f/3.5-5.6 IS lens worth a total of £1,299.99. The Canon EOS 60D and EF-S 18-135mm f/3.5-5.6 IS lens is an ideal camera and lens combination for travel photography. The closing date for round 7 is 26 August 2011. The top three winners will each receive a fantastic Canon camera and the top 30 highest scoring images will be published in AP 24 September. The scores from the top 50 images will also be posted on our website.

Information explaining how to enter can be found on our website (see the link at the bottom of this page). Remember to use your full name as the file name and don't forget to paste the disclaimer into the body of your email if you are sending your entry to us electronically. Please also include a sentence explaining where and how you took your image, plus the camera and lens you used. Most importantly, don't forget to include a telephone number and your postal address so we can contact you if you win.



Round seven
**AWAY
FROM HOME**



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Canon

Round seven

AWAY FROM HOME

APOY 2011

The theme for round seven is one that is perfect for the summer holiday season: travel photography. Whether you are jetting off to an exotic island, or jumping in the car to another part of the UK, there are copious opportunities to create captivating travel images. From classic landmarks in tourist areas to less well traversed locations,

we're looking for images that capture the essence of the place or present it in a new, compelling way. The central challenge is how to photograph a scene that has been photographed hundreds of times before – how to create an image that is a little bit different. We've seen hundreds of photographs of the Eiffel Tower, for example, so how can you make yours unique? This will come down to how you interpret the scene in front of you, the composition you choose, choice of lens and so on. It may be an idea to stay away from the most often photographed subjects, but if you do choose a popular location or subject, try framing it in an unusual way or shooting from a different vantage point. Famous landmarks may be the obvious choice, but there is a lot of world out there to explore, both far away and closer to home, so get out there and start photographing it!

PLAN YOUR APOY 2011 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry for each round, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Shooting trees	Trees, forests and woodlands	5 Feb	25 Feb	26 Mar
Inside a building	Architecture (urban or rural)	5 Mar	25 Mar	30 Apr
Streets and walkways	Street photography	2 Apr	28 Apr	28 May
Macro in nature	Photographing nature up close	7 May	27 May	25 Jun
Creative wildlife	UK and foreign wildlife	4 Jun	24 Jun	30 Jul
People at home	Portraiture (posed or unposed)	2 Jul	29 Jul	27 Aug
Away from home	Travel photography	6 Aug	26 Aug	24 Sep
Shooting skies	Skies during the day or night	3 Sep	30 Sep	29 Oct
Black & white	Monochrome (any subject)	1 Oct	28 Oct	26 Nov
Shooting at night	Night and low-light photography	5 Nov	25 Nov	24 Dec

WHY NOT TRY...

Here are some tips and suggestions to help you get started



Capturing colour

Colour and how you use it within the frame can make or break a shot. It is a powerful tool and, if used well, it can lift your image instantly. Think carefully about your colour palette when composing your shot – what mood are you trying to convey? You could use soft, muted colours to create an atmospheric image or perhaps your intention is to capture the vibrancy of a location, in which case framing your shot to make a feature of bright colours might be an option. You could even try blurring colours in the frame by using a slow shutter speed.

SEE OPPOSITE PAGE FOR DETAILS ON HOW TO ENTER

DAMIAN DEMOLDER



DAMIAN DEMOLDER

Framing and composing your shot

You've spotted a potential scene and you know there is a shot to be had, but how do you assemble the elements in the frame to create an interesting image rather than just a record shot of the scene in front of you? What should you include and leave out? Would getting down low or photographing from above create a punchier shot? Take time when composing your image – don't rush straight in and click the shutter straightaway. Consider what you are trying to portray and you'll end up with a far stronger image.

Time of day and use of light

From emotive early morning shots featuring glorious golden sunlight to exhilarating, moody cityscapes at night filled with neon lights, there are countless ways to incorporate light into your composition. As ever, the time of day that you take your image is an important consideration. The 'golden hours' of dawn or dusk are always popular options, but you could try shooting at night or during the middle of the day to see if you can use shadows or bright sunlight for contrast. Backlighting to create silhouettes could also work, so think creatively!



DAMIAN DEMOLDER

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1st prize

The winner of round seven will receive Canon's 18-million-pixel EOS 60D with an EF-S 18-135mm f/3.5-5.6 IS lens worth a total of £1,299.99. With its 18-million-pixel APS-C sensor and standard ISO range of 100-6400, extendable to 12800, the EOS 60D captures high levels of detail with minimal noise in low-light conditions. A nine-point autofocus (AF) system provides swift and accurate focusing, while the 7.7cm (3in) vari-angle wide LCD monitor offers added flexibility, allowing photographers to view their images in incredible detail from a variety of angles. The EF-S 18-135mm f/3.5-5.6 IS is an ideal general-purpose standard zoom that provides great performance in low-light conditions.

2nd prize

The second-placed winner will receive Canon's 14.1-million-pixel PowerShot SX30 IS digital compact camera. With its 24mm ultra-wide, 35x optical zoom lens, the PowerShot SX30 IS provides full manual control, HD movie recording, and many other creative and automatic shooting modes. The 6.8cm (2.7in) vari-angle LCD screen and hotshoe allow users to extend their creativity by shooting from different angles and with a range of compatible Canon accessories.

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3rd prize

Our third-placed winner will receive Canon's PowerShot SX220 HS digital compact camera. With its HS System and 28mm 14x optical zoom, the PowerShot SX220 HS records high-quality HD movies with stereo sound. The optical zoom can be used for filming, while the Dynamic IS reduces the effect of camera shake and movement when shooting on the move.

APOL Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:
Away from home, Amateur Photographer, IPC Media,
Blue Fin Building, 110 Southwark Street, London SE1 0SU

CLOSING DATE 26 AUGUST 2011

PLEASE USE BLOCK CAPITALS

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Surname

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Daytime telephone no.

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Picture details

Camera

Lens

Film (if applicable)

Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) ☐ Please return my entry. I enclose an SAE ☐ OR: I do not need my entry returned ☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine ☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here ☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not** to hear from us. ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not** to be contacted ☐ If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column ☐

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Avelino Dinis Switzerland

Avelino is a watchmaker from Switzerland. He has no formal training in photography, but has always harboured a desire to express himself visually. It was when Avelino discovered photographers such as Michael Kenna and Josef Sudek that he began to explore the medium of photography. Avelino's images are informed by his love of poetry, nature and solitude. 'I think it's because of the way I grew up,' he says. 'Even as a child I loved to go by myself to the beach to watch the sunset and listen to the sounds of the ocean. I would spend hours looking into the ocean. It's one of the most beautiful things on earth.' Avelino prefers to shoot in black & white due to the expressive nature of the format.

Branches

1 Using Photoshop, Avelino has added some blur and vignetting to draw attention to the central pattern of branches

Sony Alpha 350, 18-200mm, 1/250sec at f/5, ISO 100, polarising filter

Boat

2 This photo was particularly personal for Avelino as it reminded him of his father, who he describes as a lonely and silent fisherman

Sony Alpha 350, 18-200mm, 1/60sec at f/4, ISO 100

Soul

3 Here Avelino is exploring the age-old idea that the eyes are the windows to the soul. The details of the face are captivating, particularly in the beard

Canon EOS 600D, 50mm, 1/500sec at f/2, ISO 100



3



4



Swan

4 This shot was taken in a cemetery – the reflection is a particularly striking component

Canon EOS 500D, 18-55mm, 1/640sec at f/5.6, ISO 100

Trees in line

5 Using a long shutter speed, Avelino has captured the movement of the branches in the wind

Sony Alpha 350, 18-200mm, 6secs at f/22, ISO 100, neutral density filter

Bird

6 This bird appeared at the ideal moment while Avelino was attempting to line up the shot

Canon EOS 500D, 24-70mm, 1/200sec at f/7.1, ISO 400, polarising filter

I love all Avelino's pictures on these *Spotlight* pages, but this one particularly stands out. It is the graphic sense of design that grips the attention, as the almost white bird streaks across the black void background. It would have been

so easy to overexpose the white feathers, but the tonal range Avelino has recorded is perfect for the effect as well as for showing the detail. It's astonishingly good.

EDITOR'S CHOICE

SEE MORE ONLINE AT
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5



6



Mark Brazier Dorset

Mark finds it hard to remember a time when he wasn't without a camera in his hand, having taken up the art when he was very young. He loves to shoot natural history subjects with seasonal and regional variations. He is keen to improve his handling of macro photography and would like to further explore TTL flash, reflectors and extension tubes.

Dragonfly

1 The dragonfly's blue pattern and detail stand out vividly against the green background

Nikon D40, 55-200mm, 1/125sec at f/11, ISO 640, handheld

Nymph casing

2 Mark is lucky enough to have been able to witness the metamorphosis of a nymph to a dragonfly

Nikon D90, 105mm, 1/125sec at f/18, ISO 200, SB-400 flash

Emperor dragonfly

3 Mark has achieved an out-of-focus background here, which is a crucial factor in a successful macro shot

Nikon D90, 105mm, 1/80sec at f/11, ISO 200, SB-400 flash



Richard F Simpson

West Lothian

As his father was a keen photographer, Richard was able to explore photography and various darkroom processes while he was growing up. His first attempts at photography were with a Box Brownie when he was around eight years old and he has been hooked ever since. Richard sees himself as a documentary photographer rather than a landscape specialist, and uses the medium as a way to express himself. He feels that his photographic future lies in landscape photography and hopes to enjoy the freedom of making images when and where he wants.



Sign

1 What could have been a confusing image succeeds due to the intriguing focal point – the sign

Canon EOS 550D, 17-70mm,
1/160sec at f/11, ISO 200

Fern

2 Richard says he was thinking more along the lines of Edward Weston than Ansel Adams with this shot of fern fronds

Canon EOS 550D, 17-70mm,
1/200sec at f/10, ISO 200



Valley

3 The rabbit in the centre of the frame is an intriguing element that appears only after looking at the image very closely

Canon EOS 550D, 17-70mm,
1/160sec at f/10, ISO 200





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Josef Koudelka 1938-present

Elusive and enigmatic, **Josef Koudelka** is a celebrated photojournalist who restlessly wanders the world in pursuit of his art, writes **David Clark**



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JOSEF Koudelka has long been widely regarded as one of the greatest living photojournalists, yet he remains an outsider who lives out the ideal of the romantic artist. For most of his adult life he has lived a rootless, semi-nomadic existence, travelling widely and photographing compulsively. He pursues his own personal projects, refuses to shoot editorial or commercial work, and rarely does interviews.

Although he is best known for his extraordinary images of the Warsaw Pact's invasion of Czechoslovakia in 1968, this

was a rare foray into 'news' photography. Most of his work focuses on documenting everyday lives of ordinary people, usually outsiders, travellers or exiles, or landscapes transformed by human activity.

He first became fascinated by photography in his mid-teens, but initially had no plans to become a photographer. He was mainly interested in aircraft design and, after graduating with an engineering degree from Prague University in Czechoslovakia, he worked as an aeronautical engineer for several years. From the time he was at

university, however, photography gradually grew to become the major passion in his life.

His first paid photographic assignments were shot for the Czech theatre magazine *Divadlo* in 1961 and he continued his association with the theatre for several years. When the famous avant-garde Theatre Behind the Gate was founded in Prague in 1965, Koudelka became the in-house photographer.

He wasn't interested in conventional theatre photographs, and experimented with abstract and often distorted images. The results were often intense and compelling. When Koudelka finally gave up his engineering career in 1967, theatre photography provided him with an income.

From 1962 onwards Koudelka was also working on his first major project, photographing gypsy communities. Their behaviour, lifestyle and appearance fascinated him, and later he went on to photograph gypsies in Romania, Hungary, Spain and France. He had plans to publish a book of these photographs, but in 1968 his life was unexpectedly changed.

On 21 August, the Russian authorities, angered by the liberal political reforms introduced by Czech leader Alexander Dubcek, sent hundreds of thousands of Warsaw Pact troops to occupy the country to re-establish Communist control and reverse the reforms. As the occupying army's tanks began to enter Prague, Koudelka instinctively knew it was important to capture what was happening.

'I had never photographed anything that you would call "news",' he later commented in the book *Magnum Stories*. 'Suddenly, for the first time in my life, I was confronted with that kind of situation. I responded to it. I knew it was important to photograph, so I photographed. I didn't think much about what I was doing. Later, some people told me that I could have been killed, but I hadn't considered that at the time.'

Koudelka photographed the invasion and the violent street protests that immediately followed, and during the following seven days shot more

Left: Warsaw Pact tanks invade Prague, Czechoslovakia, August, 1968

Below: Josef Koudelka in Magnum's Paris offices, 1985

'Later, some people told me that I could have been killed, but I hadn't considered that at the time'



© JOSEF KOUDELMAGNUM PHOTOS



© ABBAS/MAGNUM PHOTOS



© JOSEF KOUDEKA/MAGNUM PHOTOS

‘For me, the most important thing is to wake up in the morning, feel well, and go and take photographs’

➔ than 5,000 photographs. He was in the thick of the action, and on one occasion he was fired at and chased by invading troops and only escaped by disappearing into the crowds of protestors.

These violent and dramatic scenes made extremely newsworthy subjects, but getting them published could have resulted in Koudelka's arrest and his family's persecution. When a selection of his 'invasion' images were published in *The Sunday Times* a year later, Koudelka was not named as the photographer; the byline was P.P. (Prague Photographer).

‘From that moment,’ Koudelka told *The Guardian* in 2008, ‘I was afraid to go back to Czechoslovakia because I knew that if they wanted to find out who the unknown photographer was, they could do it.’

After working in England on a three-month visa, Koudelka applied for political asylum in the UK and joined Magnum Photos the following year. Leaving his homeland was the beginning of Koudelka's rootless, semi-nomadic existence. In his early years in the UK he would often sleep under a desk in the Magnum office, or on a friend's floor, or even under the stars; he lived on small grants and awards given by arts organisations.

After completing his work on Romany communities, his book *Gypsies* was finally published in 1975. It was followed by *Exiles* in 1988, a melancholy exploration of loneliness and alienation. After Koudelka's return to Czechoslovakia in 1989, he began exploring the country's landscape.

He focused on the Podkrusnohori Region, an area devastated by industrial development, and the resulting panoramic photographs

were published in his book *The Black Triangle* (1994). In recent years he has mainly photographed with his Linhof panoramic camera (which he used for his 2009 book *Piedmont*), although he still shoots with the Leicas used in his earlier work.

Koudelka is now 73 and has small apartments in Paris and Prague, but continues to travel often; during the past five years, he has photographed in countries including Israel, Jordan, Libya, Syria, Poland, France, England and the USA. Journalists who have met him say he is still youthful and energetic. He has three children by different women in different countries, but admits that he rarely sees them.

‘I still don't have a car, a television, a mobile phone, a wife,’ he told *The Sunday Times* in 2008. ‘What I don't have I don't need. For me, the most important thing is to wake up in the morning, feel well, and go and take photographs.’ **AP**

BOOKS

A general overview of Koudelka's work is available in *Koudelka* by Robert Delpire (published by Thames & Hudson). Other books, including *Invasion 68: Prague* are available on www.amazon.co.uk. *Gypsies* will be reissued by Aperture in September 2011.

WEBSITES

A good selection of Koudelka's work can be found on www.magnumphotos.com. Frank Horvat's 1987 interview with Koudelka can be read on the ‘Entre Vues’ section of www.horvatland.com, while Sean O'Hagen's 2008 interview can be found by searching for ‘Koudelka’ on www.guardian.co.uk.

‘Parc de Sceaux, Hauts-de-Seine, France’, 1987

Biography

1938

Born on 10 January in Boskovice, a small village in the Czech province of Moravia

1952

Begins taking photographs at the age of 14

1956-61

Studies engineering at the Czech Technical University of Prague and afterwards works as an aeronautical engineer

1962

Photographs gypsies for the first time. This work becomes a long-term project

1963

Shoots photographs of theatre productions and has them published in theatre magazines

1967

Decides to abandon his career in engineering and devote himself to photography

1968

Photographs the Soviet invasion of Prague in August as Warsaw Pact forces move to crush the Czech reforms

1969

Awarded the Overseas Press Club's Robert Capa Gold Medal for exceptional courage in photography

1970

Applies for political asylum in the UK after working in England on a three-month visa. Joins Magnum Photos the following year

1987

Becomes a French citizen

1991

Returns to Czechoslovakia from exile and begins to shoot panoramic photographs of the country's industrial wasteland

2004

Presented with the Cornell Capa Infinity Award by the International Center of Photography in New York

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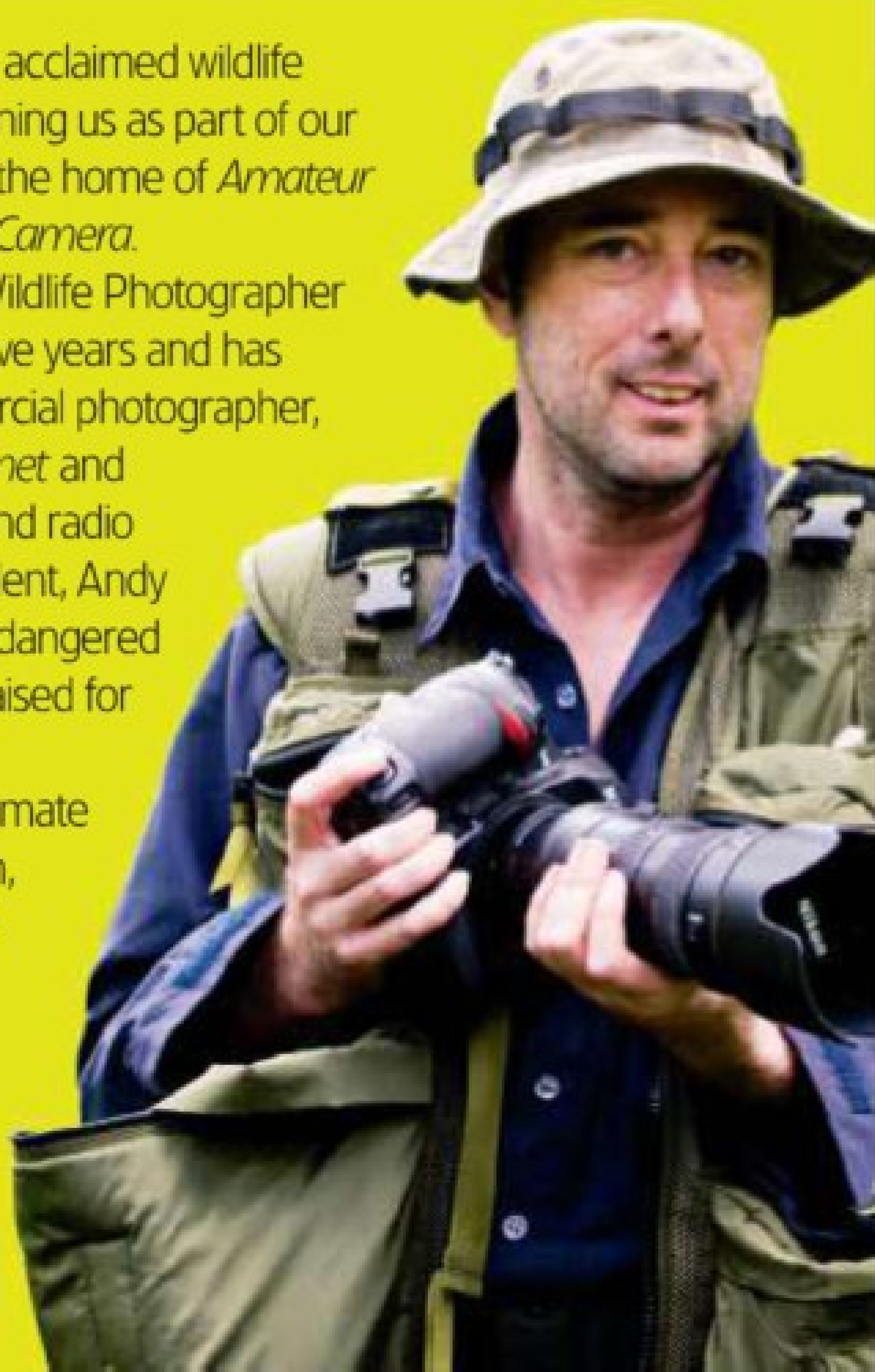
ANDY ROUSE

We are thrilled that internationally acclaimed wildlife photographer Andy Rouse is joining us as part of our photographic seminar series at the home of *Amateur Photographer* and *What Digital Camera*.

Andy has won nine awards in the BBC Wildlife Photographer of the Year competition in seven consecutive years and has enjoyed phenomenal success as a commercial photographer, hosting a series on Channel 5's *Animal Planet* and appearing as an expert on numerous TV and radio programmes. As well as undeniable star talent, Andy also uses his passion to raise money for endangered species across the world, with thousands raised for tigers and gorilla conservation.

Ninety delegates will be treated to an intimate 1½-hour seminar, including a Q&A session, followed by a glass of wine and the chance to buy one of Andy's latest books at a book-signing.

Tickets are sold on a first-come, first-served basis at £29.99 per head.



HOW TO BOOK YOUR PLACE

EMAIL us at spiadmin@ipcmedia.com with the words 'ANDY ROUSE SEMINAR' in the subject line. Please include your name, address and telephone number.

POST a cheque for £29.99, made payable to 'IPC Media Ltd', to Estelle Hicks-Bennett, SPI Seminar, Room 9-372, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. Please include your name, address, email and telephone number.

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APappraisal

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Original



Warm tone



Added motion



High contrast

PICTURE
OF THE
WEEK

Southport Dunes Rosemary Bradley

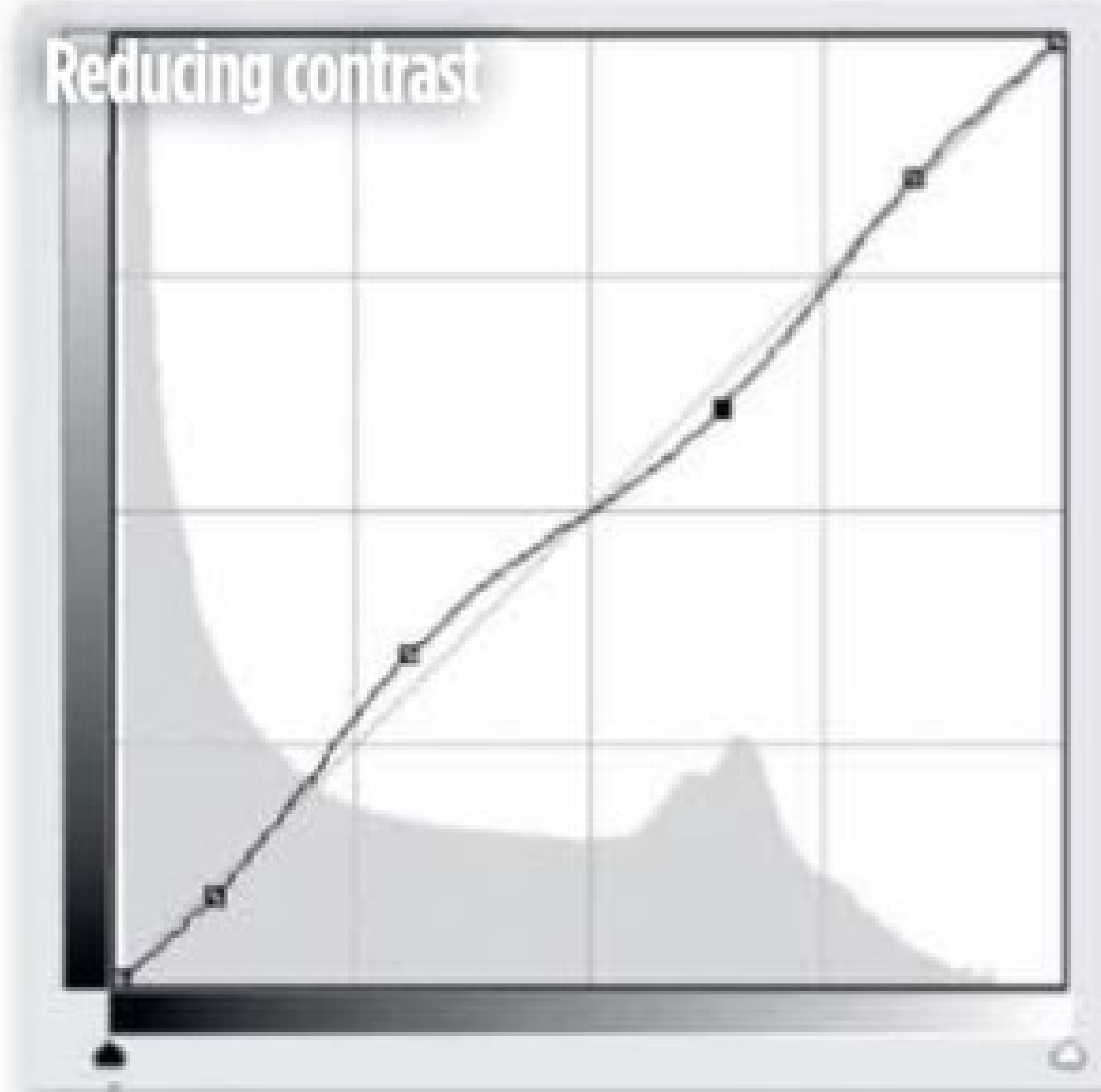
Minolta X-300, 28-70mm, 1/40sec at f/22, ISO 200, tripod, orange filter

ROSEMARY was experimenting with Ilford SFX infrared-effect film in her Minolta X-300 when she came across this scene. I like her low angle, the grasses flowing from the bottom left corner and the way the path curves us into the future towards the fairground ride in the distance. This is one of those scenes, though, where you need to make something more than what the camera will pick up by itself. Although there is a light IR effect, Rosemary's picture sits somewhere between having high contrast

and being a bit flat – so we need to take it one way or the other.

I've gone for flat – using a somewhat inverted curve formation to draw out more midtones and to soften the extreme tones. It's a bit of an illegal curve, as it breaks most of the rules about crossing over – but it works. To soften the image further I've added a brown warmth via a duotone, the saturation of which I have kept low to make it more subtle.

When you are low down in the grass like



Reducing contrast



Subtle duotone



High contrast

this it is often nice to capture the movement of some of the taller blades, to create an additional layer of atmosphere. I've simulated this with a pass of motion blur in the lower left half of the frame, although it's not as good as a long shutter speed would have created. Try 1/15–1/4sec or longer, depending on the wind.

Another alternative is to increase contrast. Here I have copied the picture onto itself, and then blended the new layer to Overlay and reduced the opacity to 77%. This adds weight to the shadows and makes the highlights stark, heightening the sense of drama.

I can't really decide which of the new versions I like best, but each stems from an excellent piece of original composition, so I have awarded Rosemary my picture of the week.



WIN

Every reader whose picture is chosen to appear in *Appraisal* will win a CamLink CMP1 walking stick monopod worth £19.99. The three-section collapsible walking stick monopod features a wrist strap, ergonomic handle and includes a nifty little compass into the bargain. To find out more about CamLink products, visit www.camlink.eu.com

How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

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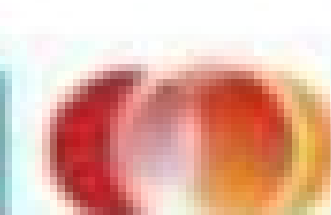
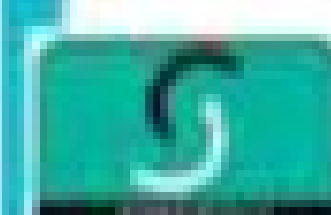
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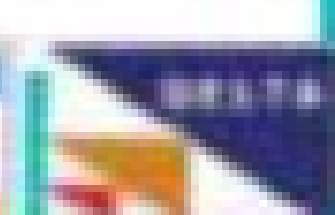
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

LensPen Sidekick £15.59

www.intro2020.co.uk

THE LENS PEN Sidekick uses a patented cleaning compound to remove smudges and dirt from touchscreen technology. The small device comes in the form of a black box measuring 8x4x1.5cm. You slide it open and use the pad to clean the desired surface. Each pad will last up to 150 cleanings and LensPen includes one replacement pad when you buy the product (a pack of two extra pads costs £9.99). The pads are interchangeable by pressing a release-lock button, twisting the pad off and then twisting the new cleaning pad on.

Some tablets and cameras have raised edges and the Sidekick will have difficulty cleaning completely to the edge. Also, in order to make the product totally effective, you may need to go over the touchscreen a few times. Some care needs to be taken when touching the actual compound on the cleaning pad as the black substance can be transferred to your hands.

Although this is a clever tool, for less than half the price you can buy a microfibre cloth that you can use on your lens, too. **Sophy Mutch**



Amateur Photographer
A clever cleaning solution, but pricey compared to a lens cloth



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All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Velbon Ultra Ultrek UT-43D tripod £179.99

www.intro2020.co.uk

VELBON'S new Ultra tripods are designed for the travelling photographer, and to achieve the compact 295mm folded height of the UT-43D its three-angle legs fold to 180°. What is particularly impressive for this type of tripod, though, is that each leg has six sections, extending up to 5.3x (156.5cm) the folded height for eye-level shooting. Extending the reach of the legs is a very quick process, as you twist the lower leg lock once for each section. However, at times it requires a little persuasion and the leg lock needs firmly twisting shut for a secure lock, which is difficult.

The lowest leg section is a mere 10mm in diameter, which means this is not the most stable of tripods when fully extended. However, because the UT-43D is not designed to carry heavy kit, this is less of an issue. Its limit of 2kg is ideal for up to a mid-level DSLR with kit lens. The list price includes a carry case and the QHD-53D ball & socket head, which perfectly complements the size and weight of the tripod. However, I found that the surface of the aluminium legs scratches easily, which was a little disappointing. It is not the cheapest option for this type of tripod, but is up there with the most versatile.

Tim Coleman



Amateur Photographer
A versatile and compact travel tripod that extends to eye level



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Olympus Pen E-P3

Claiming the fastest autofocus on the market, we put the latest Pen to the test.

AP 13 August

Monopods

One-legged supports are ideal for long lenses. We find the best models for your money.

AP 20 August

Long zoom lenses

We compare three third-party long zoom lenses against a pro-spec 500mm prime optic for shooting wildlife on a budget.

AP 20 August

Samyang 35mm f/1.4 AS UMC

This fast full-frame wideangle lens is fully manual but costs less than £400.

AP 27 August

Canon Speedlite 320EX

Canon's mid-range Speedlite includes a separate video light and wireless slave technology.

AP 3 September

PART TWO of AP's guide to shooting raw

White balance and colour control in raw

The advantage of using raw files isn't just about detail. **Mat Gallagher** explains how you can use your raw software to achieve more accurate colour in your images



WHITE BALANCE

WHEN you compare raw and JPEG images on screen they might not look that different, but when you edit them they become worlds apart. The ability to alter colour in a raw state means you are truly mixing the colours, balancing percentages of reds, greens and blues but always coming out with 100%. With a JPEG, however, removing some of one colour simply leaves you with less colour range. For this reason, any colour correction is best performed in raw.

White balance values are not final when shooting in raw format, which means the decision about which values to use can be made at the processing stage. When the raw file is loaded into your raw-conversion software your chosen white balance will be displayed, but whether you got it spot on or wildly wrong the colours displayed have no bearing on the final output quality once it is corrected.

CAMERA PRESETS

As a first step, most editing packages will give you the ability to choose from a range of presets that are similar to those in the camera's white balance menu. If the software you are using is the manufacturer's own, these presets are likely to be identical, whereas third-party software may offer a more generic list that includes daylight, cloudy, tungsten, fluorescent and so on.

AUTO

Much like your camera's auto white balance setting, most raw-conversion software features a one-click auto setting for quick adjustment. This will use the program's own algorithms to determine the correct colour temperature for the scene and may differ from the auto setting in-camera. The auto selection can always be used as a starting point before fine-tuning manually.

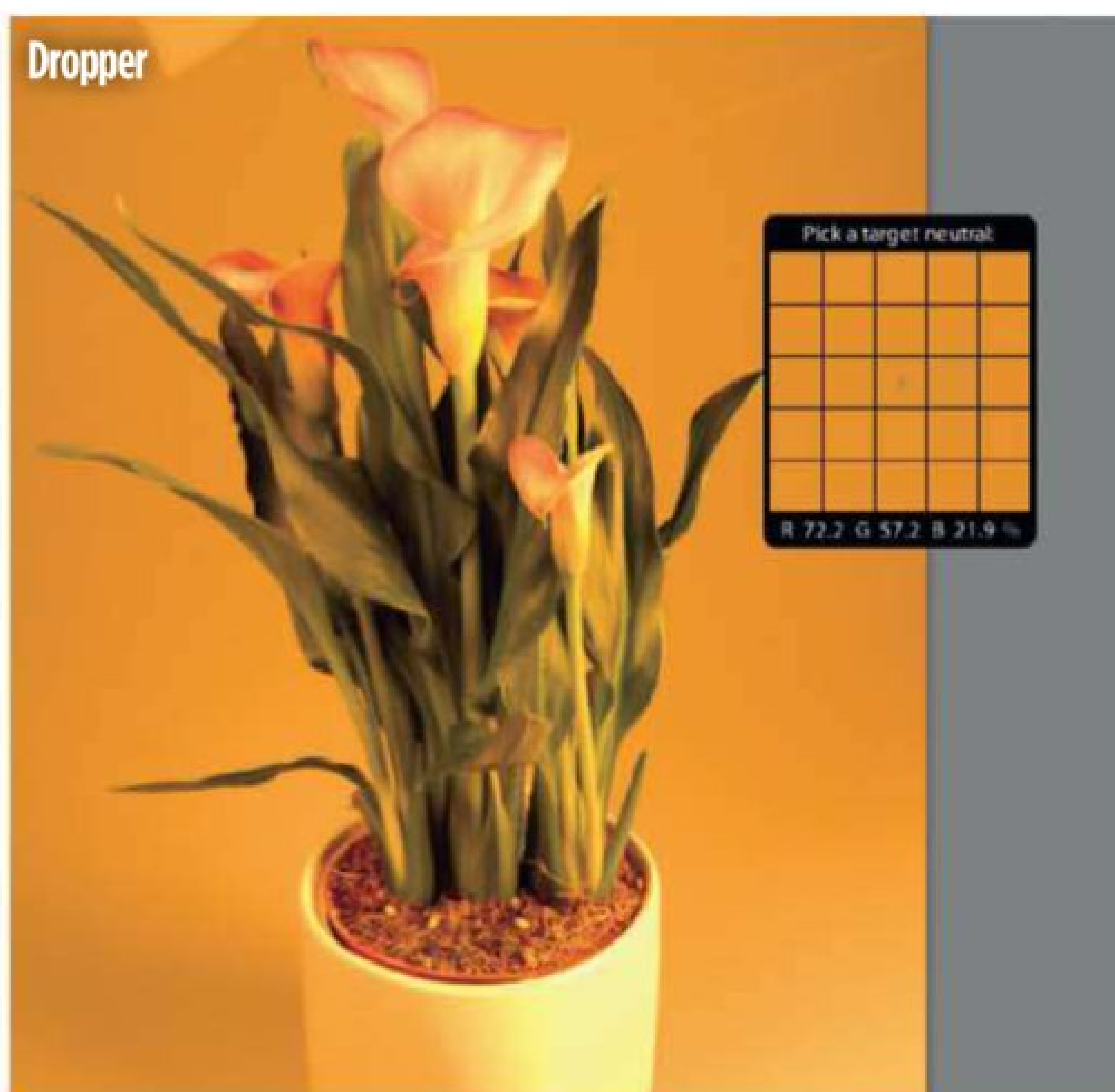


MANUAL CONTROL (SLIDER)

For a more controlled adjustment, your software should allow you to change the white balance with regard to the colour temperature. In Adobe Lightroom, for example, this is offered in three different ways. In the quick menu, a basic warmer/cooler control is shown, which warms or cools in steps of around 300K. In the main Develop section, the temperature can be controlled with a slider or by entering a numeric value, as is common to most editing software. In addition to the colour temperature, a tint slider often allows you to add and remove certain colour casts that are caused by some light sources or environments.

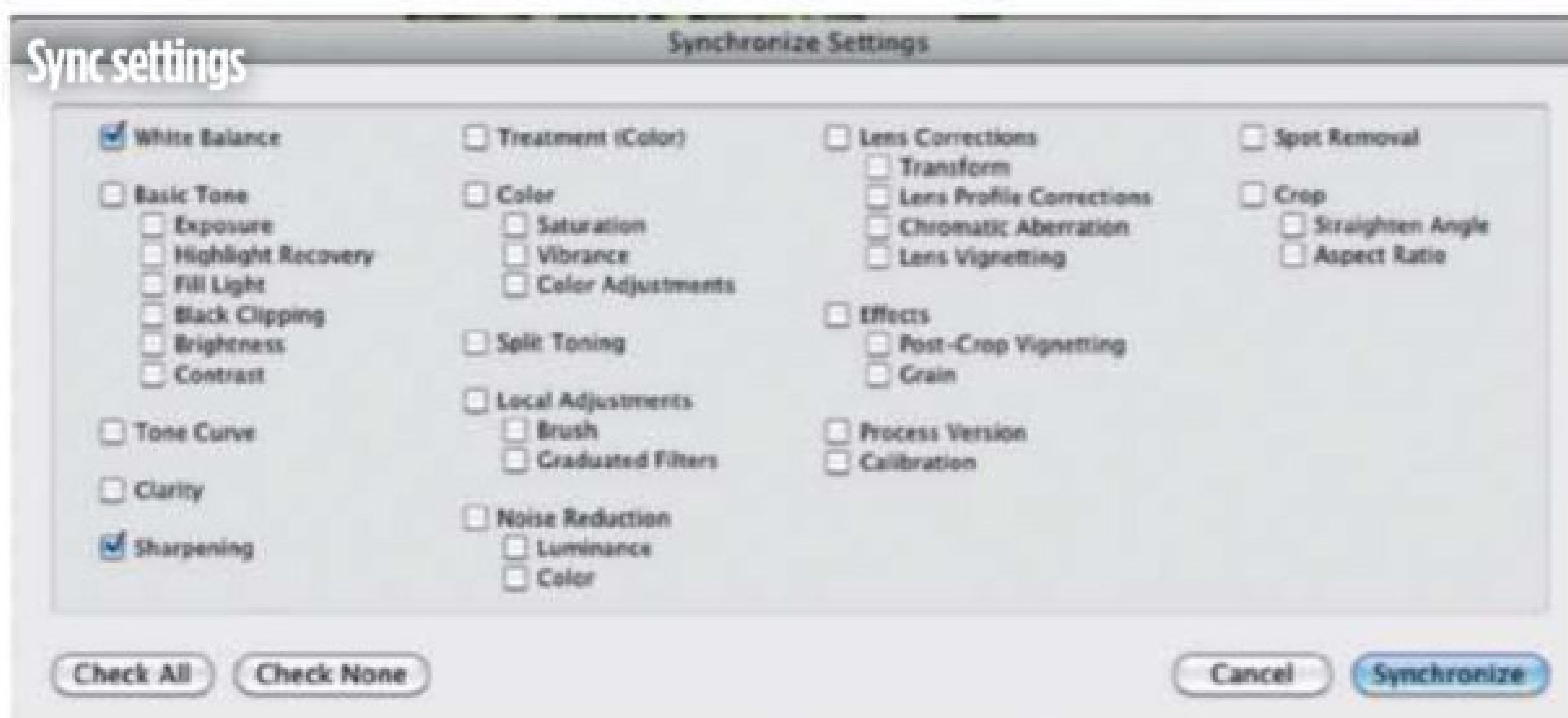
DROPPER

The dropper solution allows you to sample from an area of your image where there should be a neutral colour. Once this is selected, the software will automatically adjust the white balance to correspond with your selection. Clicking on a non-neutral tone or a bright white area of the image can cause unusual colour effects, so often a number of clicks are needed to find a suitable sample point. It is good practice to achieve a basic white balance value with the dropper and then use the temperature and tint sliders to fine-tune your white balance to achieve the desired effect.



CREATIVE SETTINGS

Just because you can neutralise all colour casts in raw files doesn't mean that you should. Certain scenes will benefit from maintaining some warmth from the light source. Indoor scenes, for example, can look more natural if they retain a slight orange cast from the tungsten light. Similarly, natural scenes such as sunsets are renowned for their warm tones and dawn scenes for their cooler colours. By removing these casts and making the colours neutral, you remove the atmosphere from the scene. In fact, you may want to use the white balance controls to emphasise these casts to add more atmosphere to the image.



For a more controlled adjustment, your software should allow you to change the white balance with regard to the colour temperature'

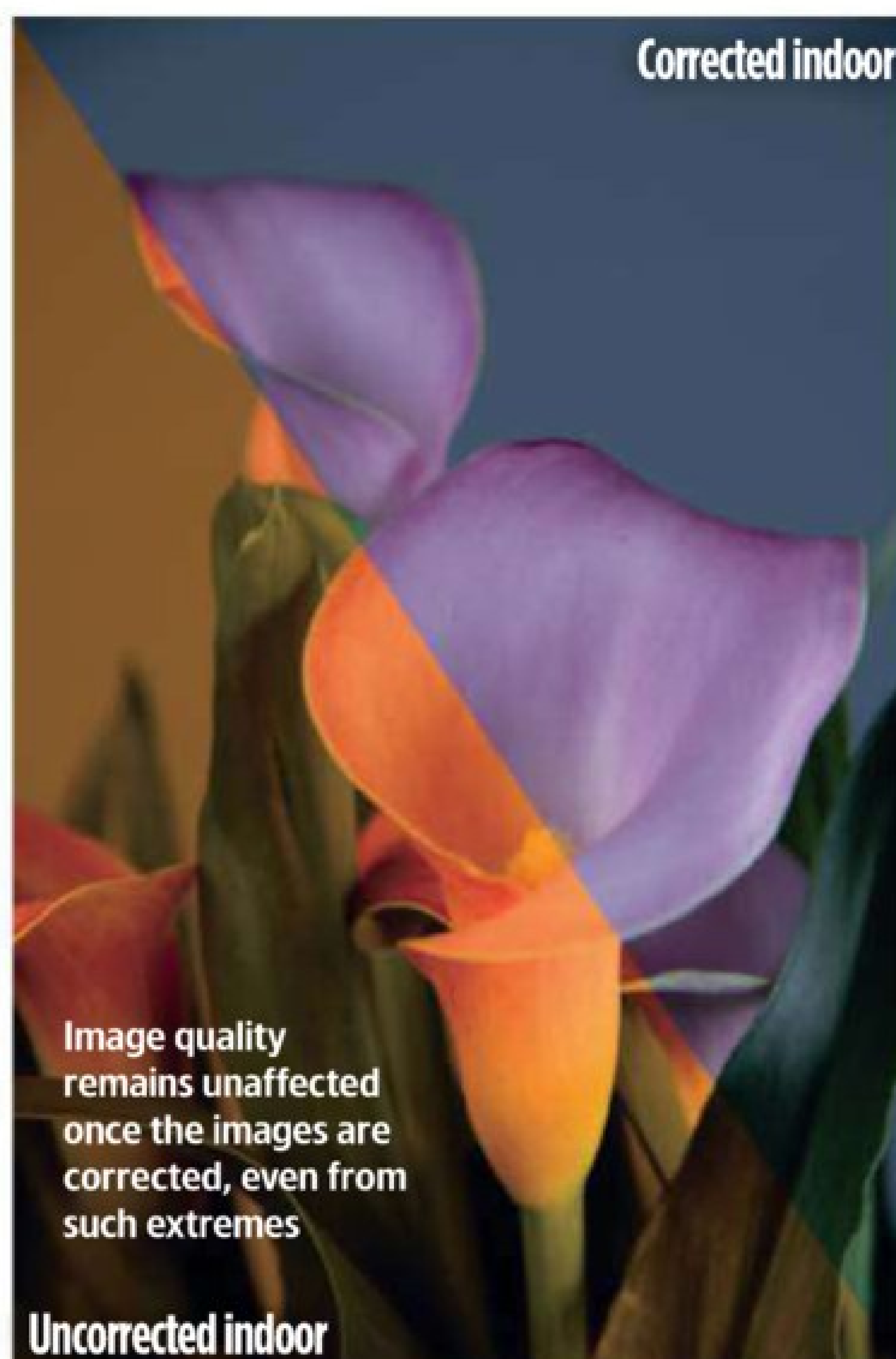
Above: The Synchronise tool allows you to correct large numbers of images quickly

USING A COLOUR CHART/GREY CARD

A common way to achieve accurate white balance settings is to use a grey card or colour checker card from which you can take readings and set a manual white balance. For JPEG files this has to be set in the camera, but with raw capture you can simply take a photograph of the chart and then use the image to set your white balance in the software – using the Dropper tool on the midgrey – and then apply it to the other images.

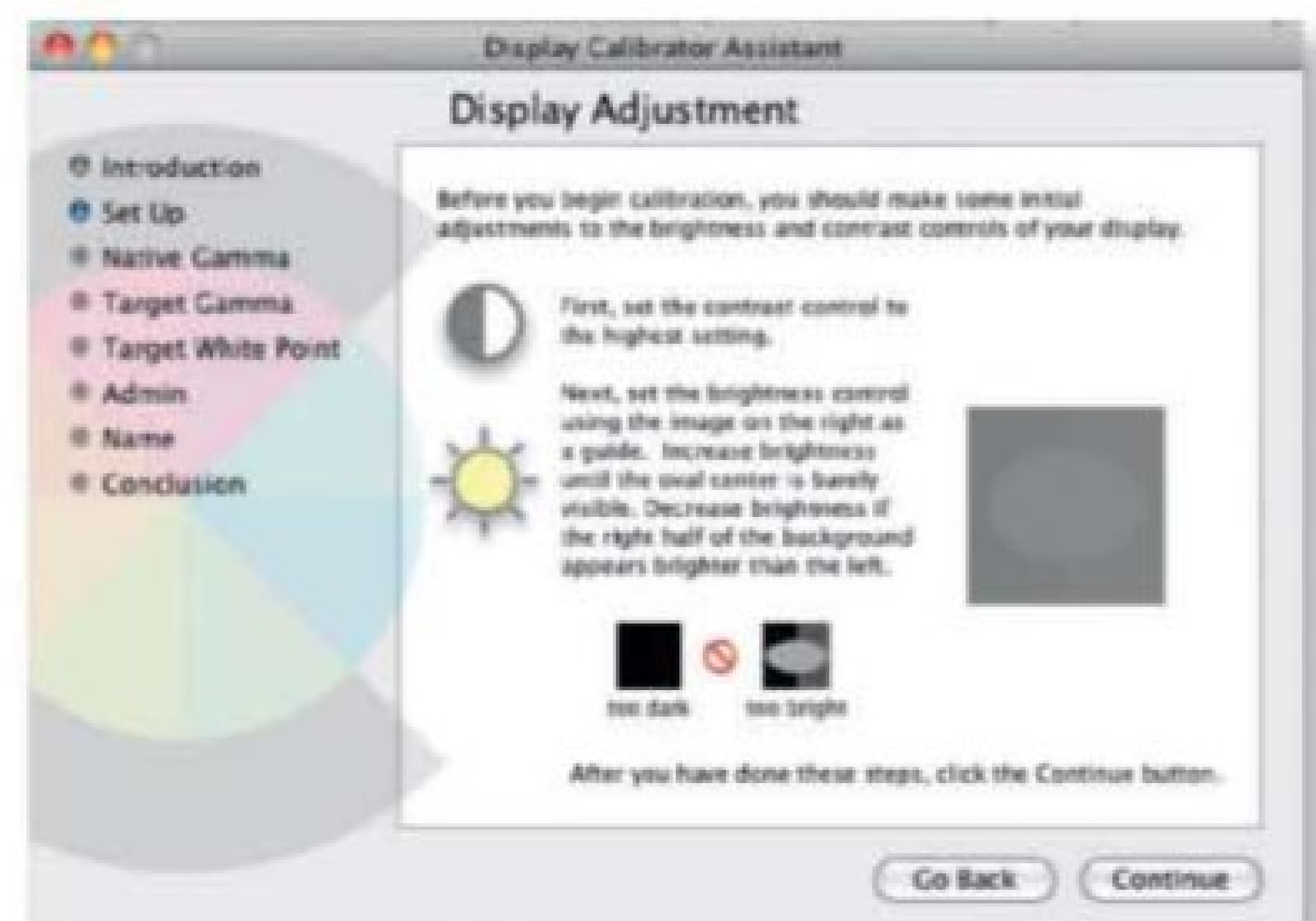
SYNC SETTINGS

Although the beauty of adjusting your white balance in raw is that you are free to change the setting for each image as you review it, if you have shot lots of images under the same lighting you can often save time by synchronising the white balance across all the files. Once you have fine-tuned your white balance settings for the first image, most software will allow you to copy and paste these settings onto your other images, or simply select the images and sync the settings across all them. This can also work for other colour and exposure settings.



MONITOR CALIBRATION

ANY MANUAL adjustments you make to the colouring of your image will be affected by the colour settings of your monitor. If your monitor's colours are inaccurate, you might be making adverse changes to your image to compensate so it is important that this is set up properly. Your method of calibrating will depend on your final output. Some people may want to calibrate specifically for their printer, although in most cases a more general calibration is adequate as printed and projected images will never match exactly. Most LCD monitors should give a decent colour rendition by default, but if the images you are seeing on the back of your camera look radically different from those on your computer screen it is worth a calibration. Monitor calibration devices can now be bought fairly cheaply, although if your eyesight is good the video driver for the screen should offer a manual correct facility.



COLOUR CONTROL

ALTHOUGH you can use the Curves and Levels tools to adjust the overall contrast of the image, to get the most from the colours in your picture you need to use the dedicated controls that are available. Whether it's global adjustments in the form of vibrancy or saturation, or individual colour control, the changes can have a significant effect on your image. Also, in raw format they are made using the full colour gamut of the camera so greater control is available.

SATURATION

The Saturation control is usually in the form of a slider that allows you to alter the colour saturation of your image. By removing all saturation you create a black & white image, while boosting the saturation will make the prominent colours brighter and more intensive. This is a handy tool for landscapes when you want to boost the blues and greens in one simple step, and it can quickly add punch to an overcast scene. You can also reduce the saturation slightly for a more muted colour effect, such as with a portrait.

VIBRANCE

Where Saturation provides colour adjustment in a linear form (increasing all colours equally), the Vibrance control takes a non-linear form, boosting subtle colours more than the prominent ones. This will result in a more natural increase in saturation that appears evenly across the scene and is more suited to equalising colours and for shots with subtle gradation. By combining the effects of the Vibrance and Saturation sliders, it is possible to achieve a great deal of control.

HUE, SATURATION AND LUMINANCE

The Hue, Saturation and Luminance controls are the equivalent of your Colour Mixer palette in the raw converter and appear in most advanced versions of software, including Adobe Lightroom and Photoshop's Camera Raw plug-in. They allow individual control of all your main colours, from red, green, yellow and blue through to orange, purple, aqua, and magenta. Each colour can be adjusted individually via the Hue, Saturation or Luminance controls. The Hue setting is useful for changing the appearance of a colour that may have been affected by the lighting. For instance, you can make a pink dress appear redder or a murky lake appear bluer. The Saturation control works in a similar way to the global saturation slider but applies to just the selected colour, boosting its appearance in the scene. Finally, Luminance brightens or darkens the appearance of the colour.

COMBINATIONS FOR EFFECTS

By adjusting multiple sliders, it is possible to make more creative adjustments to the colours. For instance, a cross-processed look can be achieved by reducing the

Hue and increasing the Saturation in the reds, yellows and purples, combined with some split-tone adjustment (see below). A polarising effect can also be achieved, or enhanced, by increasing the Saturation and decreasing the Luminance in the blues.

SPLIT TONING

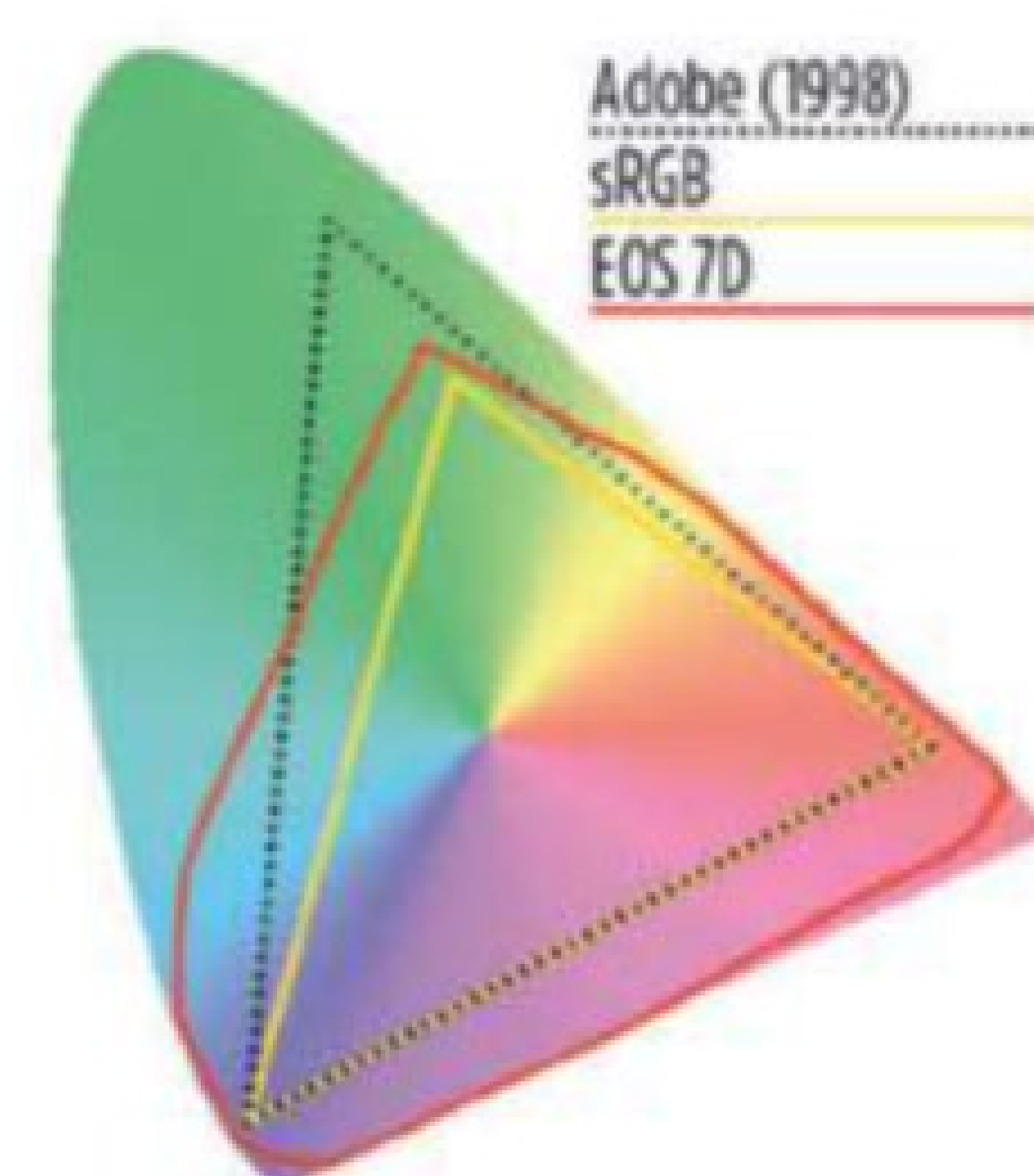
The Split Toning palette in Lightroom and Camera Raw allows you to use different colour casts for shadows and highlights by adjusting the Hue and Saturation for each. This can be used to create duotone images from black & white conversions or to add casts to colour images for effects such as a cross-processed look.

BLACK & WHITE

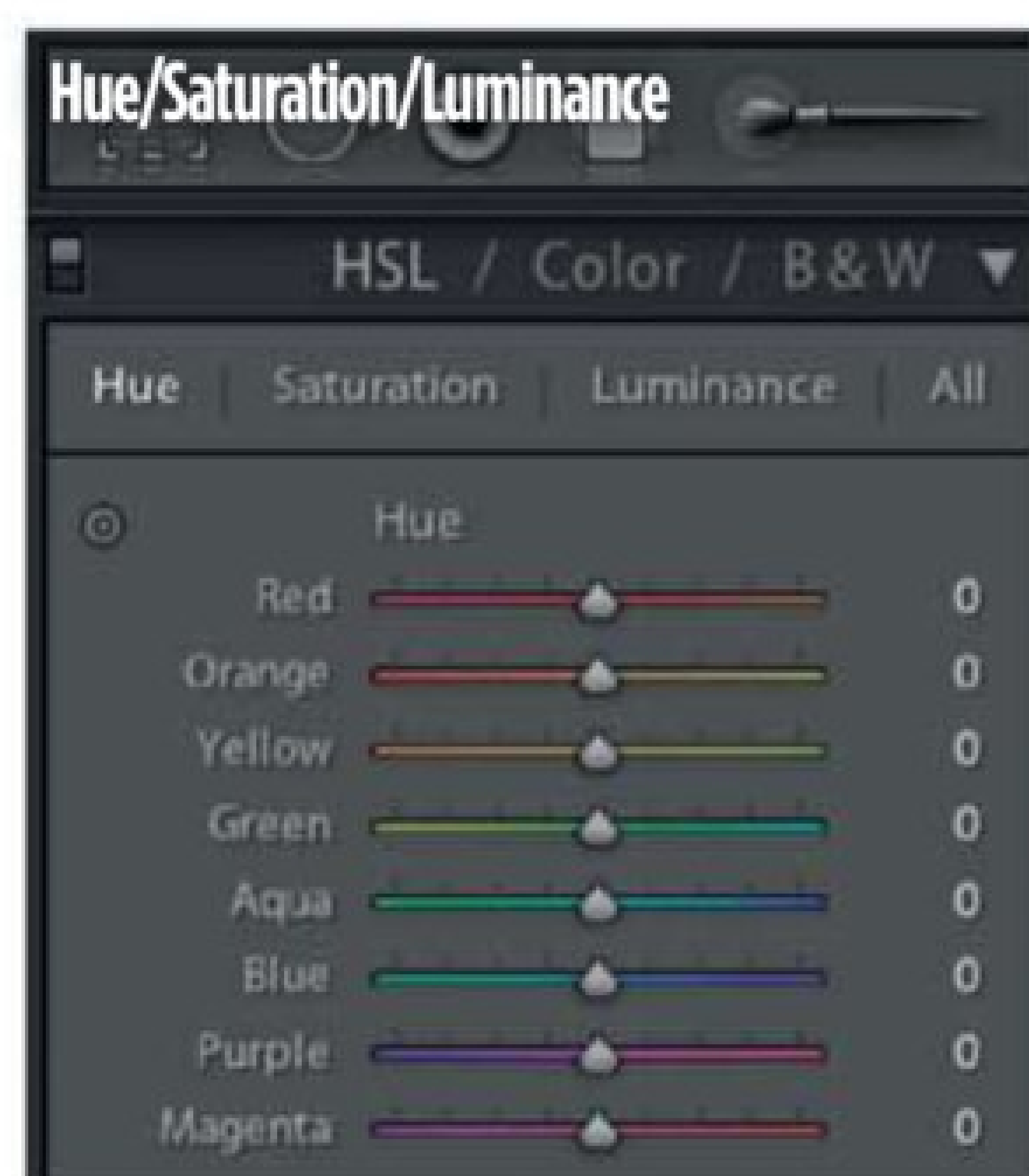
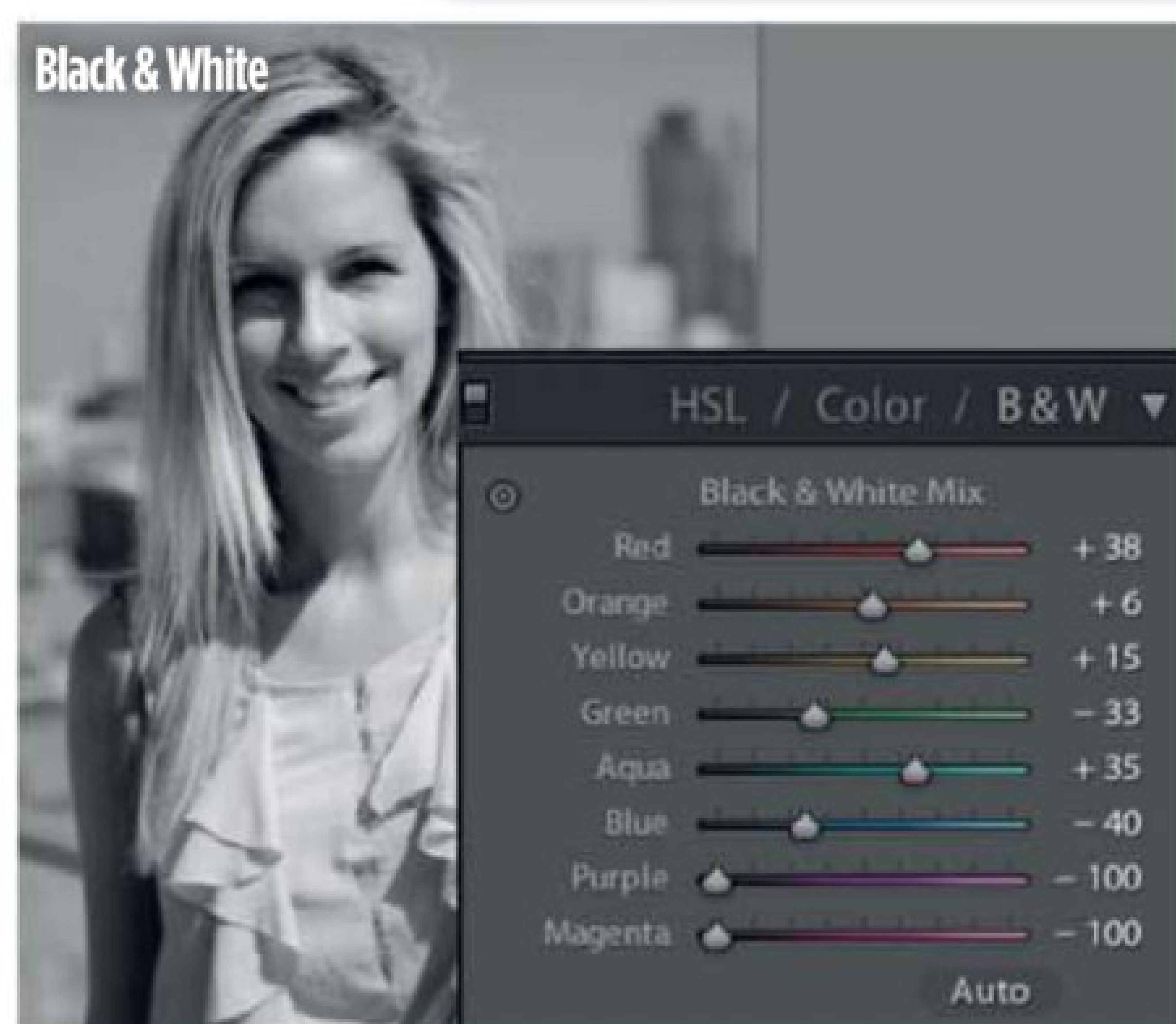
Converting an image to mono through a raw file allows the greatest amount of control due to the larger range of tones available. In Lightroom and Camera Raw, the full collection of colour sliders can be used to create the greyscale mix in the same way as you would use the Channel Mixer in Photoshop. The colour sliders work in a similar way to filters, and by increasing or decreasing combinations of sliders you can darken or lighten certain tones within the image to create the desired black & white effect.

COLOUR SPACE

IN THE same way as a camera's tonal data is restricted when saving a JPEG, so too is its colour range. Most cameras offer a choice of sRGB or Adobe (1998) RGB colour spaces, depending on the required use for the file (usually sRGB for screen display and Adobe RGB for printed work). However, the colour space of the sensor generally captures more information in some areas than is contained in either of these selections, so data is removed in the processing. Raw files maintain the full colour space of the camera and will only restrict this to sRGB or Adobe RGB when processed in software. This means there is more colour to use in the adjustments.



The complete colour space of the Canon EOS 7D with the limits of sRGB and Adobe RGB shown



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Canon Pixma MG8150

Canon's flagship Pixma MG8150 printer promises not only lab-quality A4 prints, but also offers film scanning.

Tim Coleman finds out how it performs in both fields

IF AT some point you need to print, scan and copy, then one printer that can do all three functions has an obvious appeal. Furthermore, many such A4 printers are reasonably priced. The Canon Pixma MG8150 all-in-one inkjet printer also offers an enhanced scanner designed for film, so it could be just the all-in-one printer you need.

Canon's MG range of all-in-one printers was announced at the end of 2010 and includes four models, starting with the MG5150 through to the printer on test here, the flagship MG8150. This model commands a list price three times that of the base model, yet each of the four printers in the range has the same 9600x2400dpi print resolution for prints up to A4 in size. The question is, what do you get for paying the extra money?

BUILD AND HANDLING

A shiny black exterior with round edges encases the multi-function Canon Pixma MG8150. Its dimensions of

470x392x199mm are not exactly compact, but they are fairly standard for a printer of this type with flatbed copier and scanner. The device is controlled by a slick and responsive touch panel, and navigated through the large 88mm TFT display. The touch-panel controls illuminate when in use, and the display can be angled up to just shy of 90° for multi-angle viewing.

There are several options for sending image data to the printer. In the front right corner, a panel opens to reveal CF, SD and Memory Stick Duo card slots, while there is an ethernet and USB connection on the back. The MG8150 also has Wi-Fi built in.

There are two 150-sheet paper holders – a tray at the front and a feeder at the back. It is best to keep plain A4 paper in the tray, from which double-sided printing is possible, and use the feeder for photo prints, as this is designed to feed sheets of differing densities and weights. Further inside the printer, a catch opens a slot to feed the supplied holder for CD, DVD or Blu-ray disc printing.

DATA FILE

RRP

£329

Max document size

A4 borderless

Resolution

9600x2400dpi prints,
9600x4800ppi film scans,
4800x4800dpi copies

Minimum droplet size
1pl

Ink system

6 cartridges: black, cyan,
magenta, yellow, grey and
PG black

Connectivity

High speed USB, 10/100
ethernet, wireless and CF,
SD and Pro Duo memory
card

Size

470x392x199mm

Weight

10.7kg

The top two models in the range, the MG6150 and MG8150, use six ink cartridges that include an extra-grey cartridge to enhance the tonal range and improve black & white printing. As such, top-quality prints are improved, but take longer to print than with the MG5150 and MG5250. According to Canon's specification, the running costs are virtually the same, despite the extra cartridge.

FILM SCANNING

The film scanner is what sets the Canon Pixma MG8150 apart from the rest of the range. The resolution for film scanning is optimised at 9600x4800ppi, which is twice that of regular reflective scans to cope with the smaller size of the film. A film adapter unit is included and can be found by removing the white reflector inside the scanner lid. The adapter holds either a 6x35mm film strip or four 35mm mounted slides.

ScanGear is the dedicated software for scanning and is accessed through the supplied printing software. ScanGear offers a wide range of exposure controls, including Curves, Levels, Brightness, Contrast, Hue and Saturation. An Unsharp Mask is applied by default to scans, while scratch and dust

removal, as well as noise reduction, are available. By adding these settings to a scan, the processing time is increased by another 90secs per frame.

Despite the added processing time, scratch and dust removal is worth applying to scans as it does a good job of filling in the missing data that is inevitable no matter how well a film has been looked after. For larger defects, it struggles to fill in the data convincingly, so it is still vital to keep negatives as clean as you can.

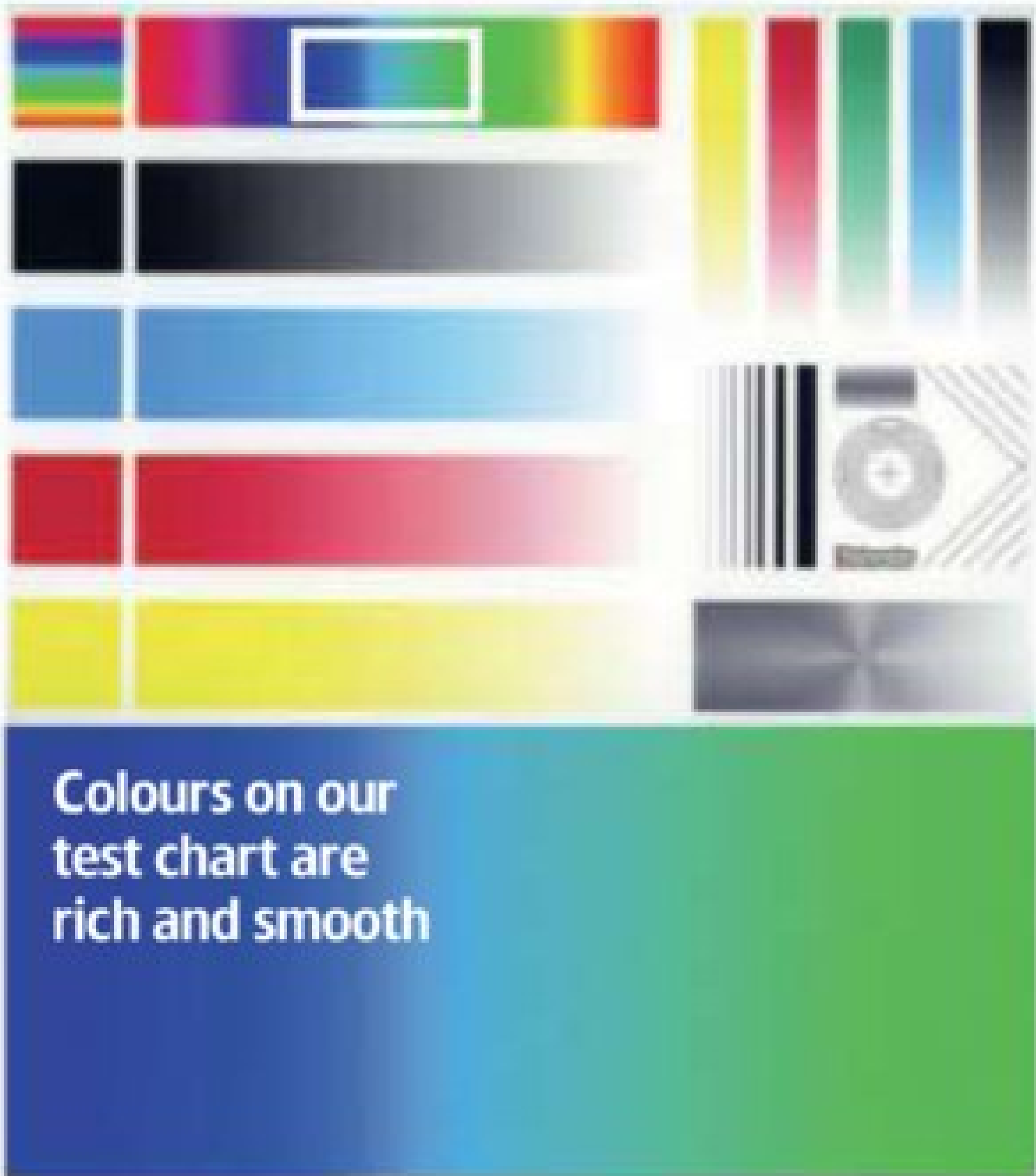
The main issue is that the film holder does not hold film strips securely enough, and as such I found the film warped a little and some scans showed rainbow-effect reflections from the glass of the flatbed, rendering them unusable. This problem is solved by ensuring that the glass is clean and by pressing down firmly on the lid of the MG8150 during scanning, but one cannot expect to do this for a long period.

A maximum 9600ppi resolution scan gives an enormous TIFF file of around 350MB. If the 9600ppi is taken down to the recommended 360ppi for printing, then the maximum print size is an impressive 37x25in without interpolation. I found the file sizes at 2400ppi and 4800ppi are best for printing.

Overall, I am pleased with the quality of scans. They are a little soft, even with Unsharp Mask applied, so benefit from further sharpening during post-processing. This, however, is to be expected from flatbed film scanning.

PRINTING AND SCAN COPYING

When a picture is copied via the scanner, the final print will have a resolution of 9600x2400dpi, which is impressive for a printer at this level. A borderless A4 colour



print at 4800dpi takes around 2mins, while a black & white print takes 1min 40 secs. Despite Canon's claims for a 10x15cm print in 20secs, I found a borderless print at this size at the highest quality varied from 35-45secs.

I made several colour and black & white prints, as well as our test chart, using Canon's own Pro Platinum paper. The quality of prints is excellent, with the 1pl droplet size giving fine detail and smooth grain. Our test chart shows that colours are punchy, with a smooth gradation between colours, while black & white prints have a strong tonal range.

An optical resolution of 4800x4800ppi for reflective scan copying is present in the top two models, which is twice the resolution of the lower range models. Furthermore, for scan copying the MG8150 is quicker. One downside to this type of consumer printer, however, is that there is no auto document feeder (ADF), so each sheet has to be fed separately. **AP**



FILM SCANNING TABLE

Resolution (ppi)	Time (min/sec)*	File size (MB)		Print size (360ppi)
		JPEG	TIFF	
1200	0.35	0.6	5.5	4.7x3.1in
2400	2.00	2	29	9.5x6.3in
4800	4.15	6	85	9x12.5in
9600	8.00	14	350	37x25in

*If scratch and dust removal, and grain smoothing, are applied, then there is a 90sec processing time added to each scan time.



Verdict

WHEN it was first introduced to the market, the Canon Pixma MG8150 was a fairly pricey option. Since then, the street price has dropped by a third and it is now a reasonably priced option for high-quality A4 printing. Those looking for just a printer will find the MG6150 a better option because it offers virtually the same specification, yet is significantly cheaper. Those also interested in scanning, however, will find the MG8150 worth the money, because while the general speed of the device is on the slow side, the quality of prints and scans make it a good option.

Amateur Photographer ★★★★★

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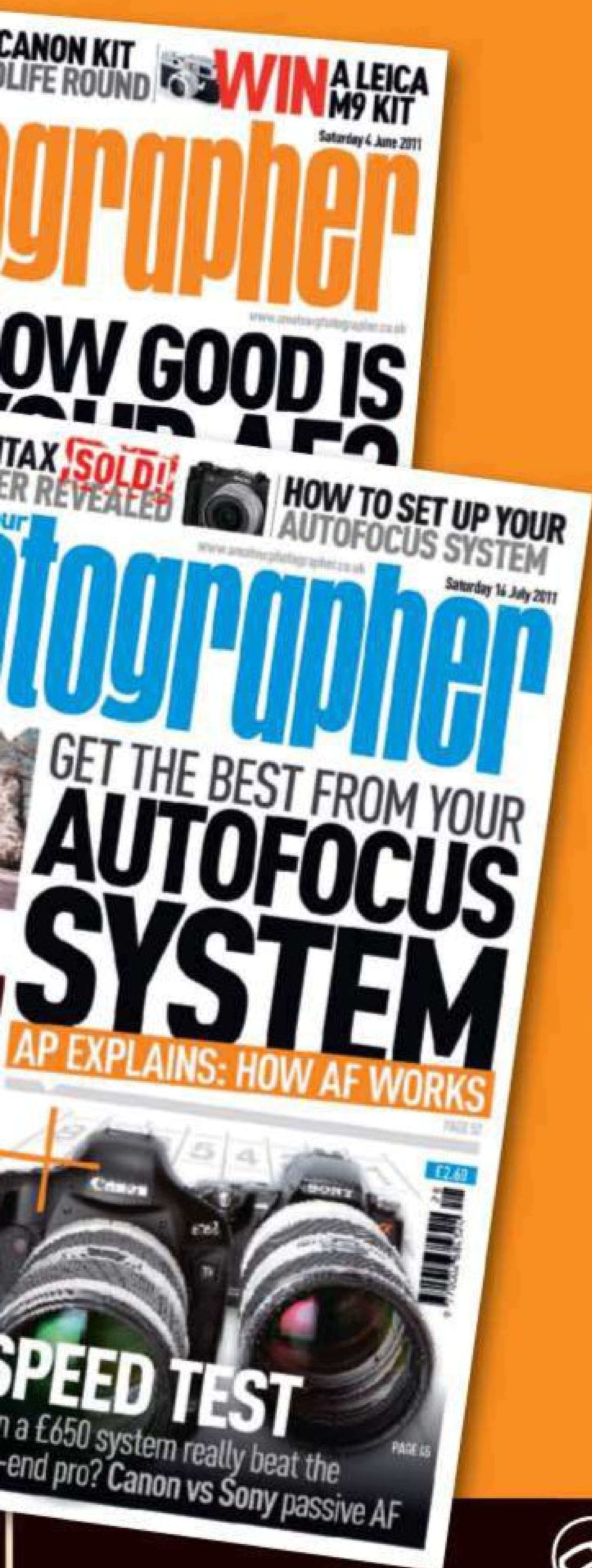
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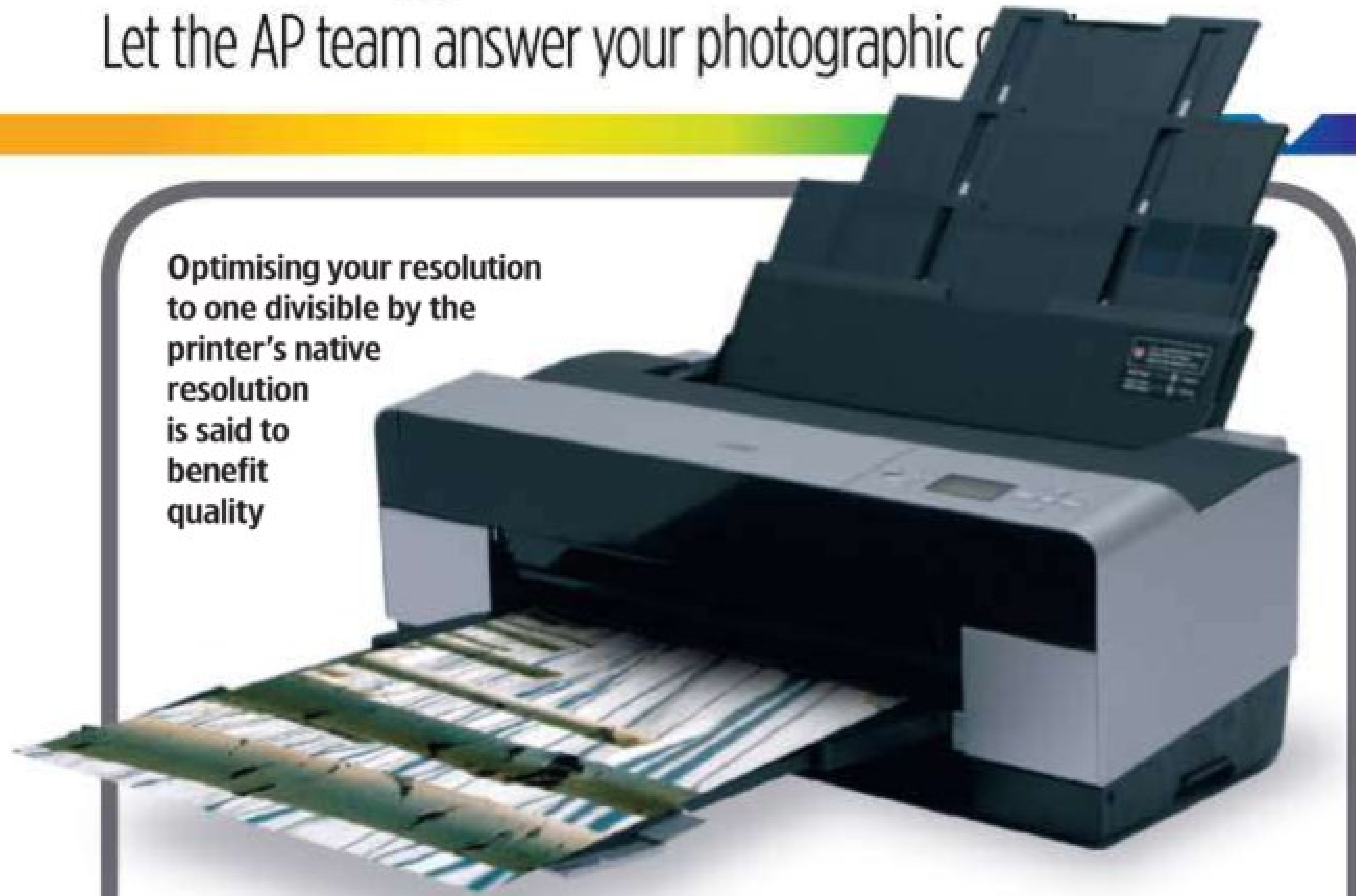
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BEST PRINT QUALITY

Q I have a Canon EOS 5D Mark II that produces photographs that can be printed at 600ppi. I am told that my Epson Stylus Pro 3800 prints at a maximum resolution of 360ppi, and anything more than that is discarded by the printer. If this is correct, what do you recommend is the best way to reduce the resolution prior to printing while maintaining the best quality possible? **Colin Beckett**

A Epson does recommend that images are output at 360ppi (or a multiple thereof) to match the native resolution of the print driver, otherwise resizing is handled behind the scenes by the printer driver. I have never seen any quality difference between a 300ppi image sent to print and anything higher than this, which means that (a) you do not need more than 300ppi, and (b) downsizing will not

bring you any quality advantages, either.

At last year's Focus on Imaging show, I did get embroiled with a rather technical chap who claimed that resizing an image to be a factor of 360ppi (so 360ppi, 720ppi, 1080ppi, and so on) gave better results, but having tried it on my Epson Stylus Pro 3800 I can't see any difference. If you want to give it a go, use the Resize tool in Photoshop (Image>Image Size...) **Ian Farrell**

BACKING UP IN LIGHTROOM

Q I use Apple Aperture as my raw editor. I have tried Adobe Lightroom and liked the control it offers very much, but I cannot find how to back up my pictures in this application – which made me return to Aperture because I really like its Vaults feature. Do you know of a solution for backing up in Lightroom? Will Adobe add something like Apple's Vaults feature to its future versions of Lightroom?

Zhang Peng

A Back-up routines are slightly different between Adobe Lightroom and Apple Aperture, but both offer decent protection. Lightroom can be



ASK...

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set to give you the opportunity to back up your catalogue at various intervals, from 'once a month' to 'every time Lightroom exits'. This differs from the Vaults concept in Aperture in that only the adjustments, keywords, metadata, and so on, are backed up, not the images themselves. You need to do this some other way, such as by using Apple's Time Machine application and an external hard drive, or with a third-party application like the excellent ChronoSync (www.econtechtechnologies.com). This procedure works well, and doesn't take too long for it to become a routine. Time Machine does its thing automatically, and I have set Lightroom on my Mac to back up the catalogue once a day. **Ian Farrell**

LIKING A LEICA

Q While re-reading some old copies of AP, I was surprised to find that the response to reader John C Kent (5 April 2008) made no mention of the Leica M camera system. Mr Kent asked for advice on choosing a 35mm 'manual camera (with a battery-operated meter) that is built like a tank' for travelling throughout the Far East. No doubt the cameras mentioned will perform well, but it is hard to imagine a camera better suited to the specific requirements of Mr Kent than a Leica. As Mr Kent specified a built-in meter, this would mean an M7 or an MP.

Mr Kent also asked for advice on a prime lens for his camera. Here again, Leica would seem to be the obvious choice with its rugged, compact, high-quality lenses. It would be hard to beat the tiny, compact and lightweight (180g) Elmarit-M 28mm f/2.8 ASPH. In fact, Mr Kent might be tempted to allow himself the luxury of two lenses, adding perhaps a 50mm f/2 for an almost perfect package.

This lens and camera combination also benefits from being more inconspicuous than any SLR and zoom, and hence less threatening to many of the people travel

f/AQ

What is the difference between memory cards?

Pop into Asda, Tesco or any high-street supermarket and you can pick up an 8GB SD memory card for less than £20. Buy the same thing from one of the big memory-card manufacturers, such as SanDisk, Lexar or Kingston, and a card of exactly the same capacity can set you back by a good deal more than that. But should you always go for the cheapest option? Well, not necessarily. It's all about the fine detail.

The biggest difference between cards

FROM THE AP FORUM

GIMP disappointments

MickLL asks When I'm away I use my wife's laptop, which doesn't have Photoshop installed. On one occasion I needed to process some photographs quickly so I downloaded GIMP (www.gimp.org). However, I am very disappointed. Adjusting the Levels seems to cause a colour change, while the Unsharp Mask (USM) seems aggressive and causes too many obvious artefacts. What do other people do about these issues, especially the colour change?

Roger_Provins replies You can't really dive into a program as complex as GIMP without first reading and understanding how the myriad controls work. I've never known

Levels to change the colours, while USM is infinitely adjustable and can be applied in many different ways. You might like to try the FX-Foundry plug-in, which will automate many functions.

Turbulentwheat replies I know what MickLL means about the colour change because I encountered the same thing when I first started using GIMP and found the Unsharp Mask aggressive, too. I use USM very sparingly because it seems too crammed (like a radio with too many stations packed in a small bandwidth). GIMP is complicated, but it's worth persevering with it because it offers an awful lot for free.

AlexMonro replies The Levels problem can sometimes occur if one of the colour channels starts clipping. Unlike some other programs, GIMP doesn't have any clipping warnings, so it can easily occur without you noticing. Typical USM values for me are Radius 1.3, Amount 0.75 and Threshold 10 for sharpening on a large print.

photographers love to photograph. **John Hill**

A For those of us still shooting film on our travels, the Leica rangefinder is a tempting proposition. While many might be put off by the idea of buying a brand new M7 or MP at around £3,600, the second-hand market is awash with more affordable examples. I have just bought a mint-condition M6, paired with a 35mm f/2, for £1,650, and love every minute that I use it. **Ian Farrell**



of differing prices is speed – that is, how quickly data can be written to a card by your camera and read from it by your computer. The first of these, write speed, is very important if you are shooting bursts of large raw files or HD video clips, as both of these require large amounts of data to be written to the card. If there is a bottleneck, your camera may lock up (or 'buffer') while the electronic blockage is cleared.

There used to be a few different ways to compare the speed of memory cards. Some manufacturers used a MB per second figure, while others adopted the same multiplication factor system as used in CD and DVD drives. SD cards are now compared by a class label that relates to the minimum transfer speed, which is more relevant for video users. The cards are assigned a class number, starting at 2 and going up in jumps of two until you get to 10. Other reasons to splash out on a

card include perks like included software that can recover data if you delete it by accident or if a card fails on you. Without doing comprehensive tests it's hard to claim that the more expensive brands of card are more reliable than the cheaper ones, but you'll notice that some manufacturers offer a lifetime guarantee on their premium cards while the cheaper ones do not. You can draw your own conclusions from this.

My advice when buying memory cards is to shop around as there is a vast difference in price between identically specified cards (in terms of speed, capacity and guarantee). But now you know what to look for, you can make an educated decision and save money in the process.

Finally, to find out more about memory cards, read Richard Sibley's four-page guide to memory cards and Professor Bob Newman's *AP explains* in AP 9 July.

Ian Farrell

In next week's AP

On sale Tuesday 9 August



EXPERT ADVICE

HOW TO GET PIN-SHARP IMAGES

Richard Sibley has 18 tips to help you capture your sharpest pictures

ON TEST

OLYMPUS PEN E-P3

Mat Gallagher tests the claims of the new flagship Pen that boasts the fastest AF of any interchangeable-lens camera

PHOTO SCIENCE

IMAGE STABILISATION

Professor Bob Newman explains image stabilisation, while **Richard Sibley** explores whether you should use it with a monopod

MASTERCLASS



ALAN WILLSON

MACRO STILL LIFE

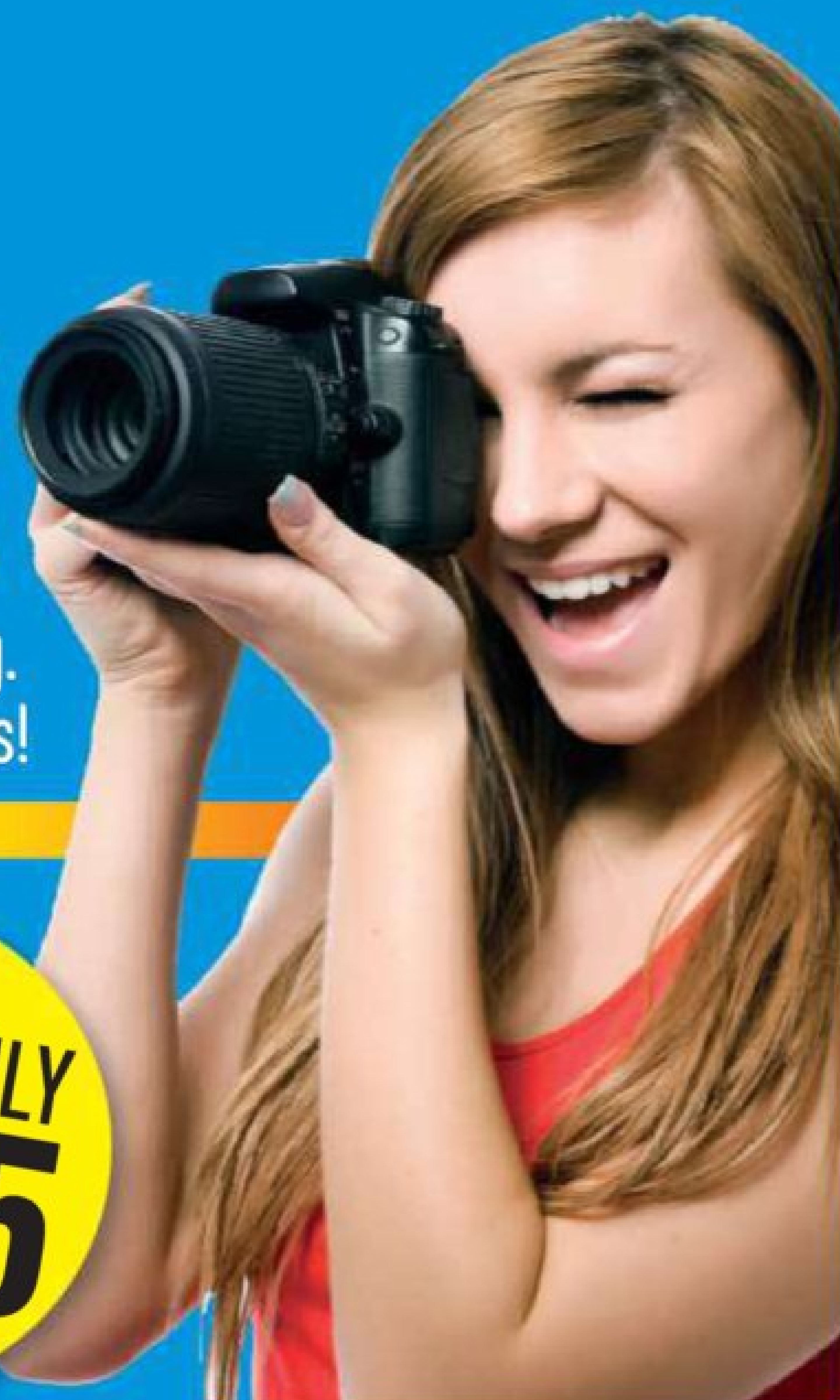
Paul Hobson shows three AP readers how the simplest of set-ups can produce creative studio-based macro still-life results

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AP guide to...

Professional printing

Professional-quality prints can be difficult to achieve.

Tim Coleman outlines the key factors to get what you see on-screen, on paper

YOUR image has been retouched and is ready to print, but how can you ensure that you achieve a print you would be happy to display? There are many factors that contribute to a professional-looking print from a correctly exposed digital image. Along with advice from printing professionals, I will take you through how to prepare your image and your inkjet printer for the best possible results.

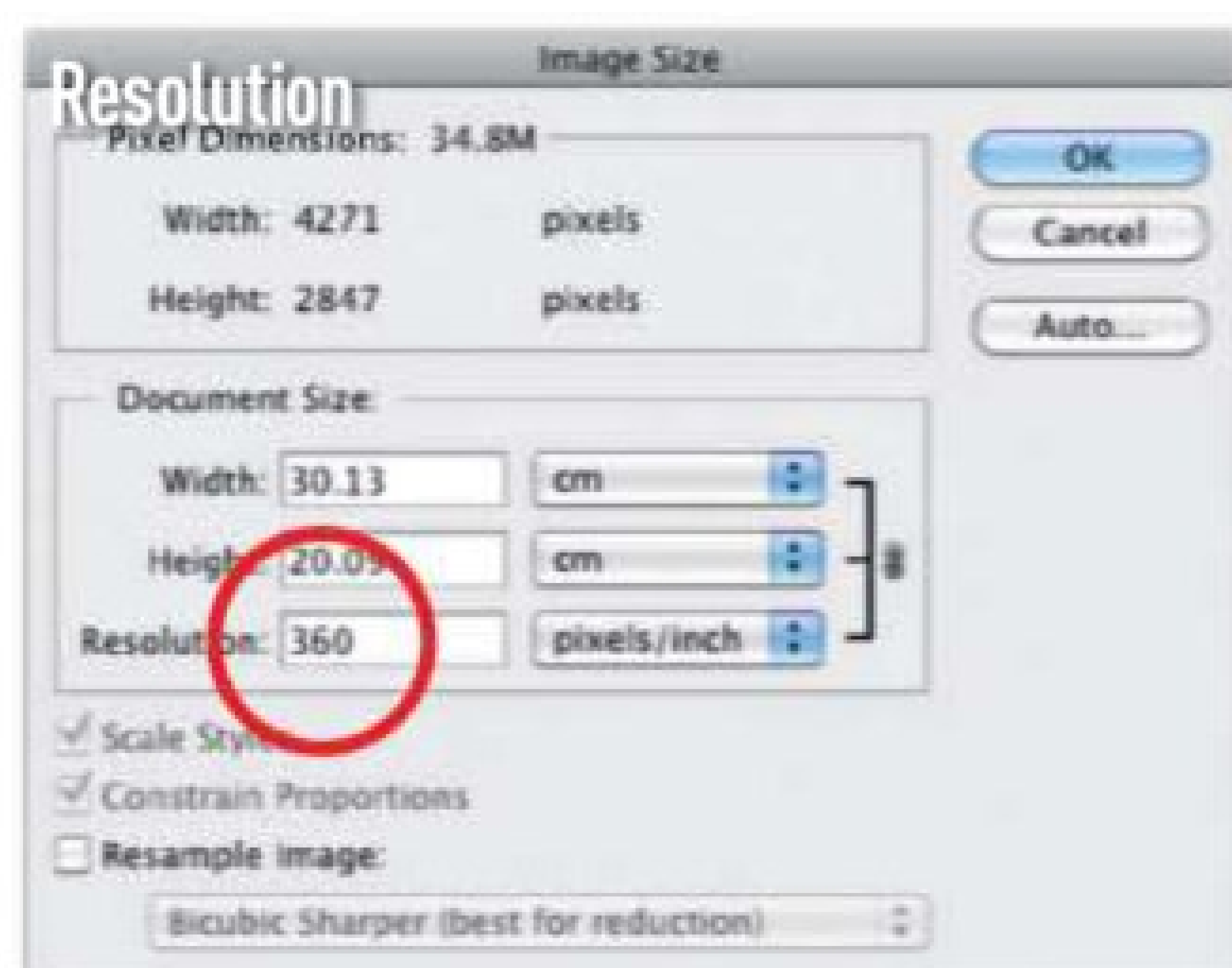
WORK SPACE

David May, production manager at The Printspace in East London, stresses the importance of a good working area. 'Making minor adjustments to image detail and colour rendition will be tricky with glare from bright sunlight' ➔



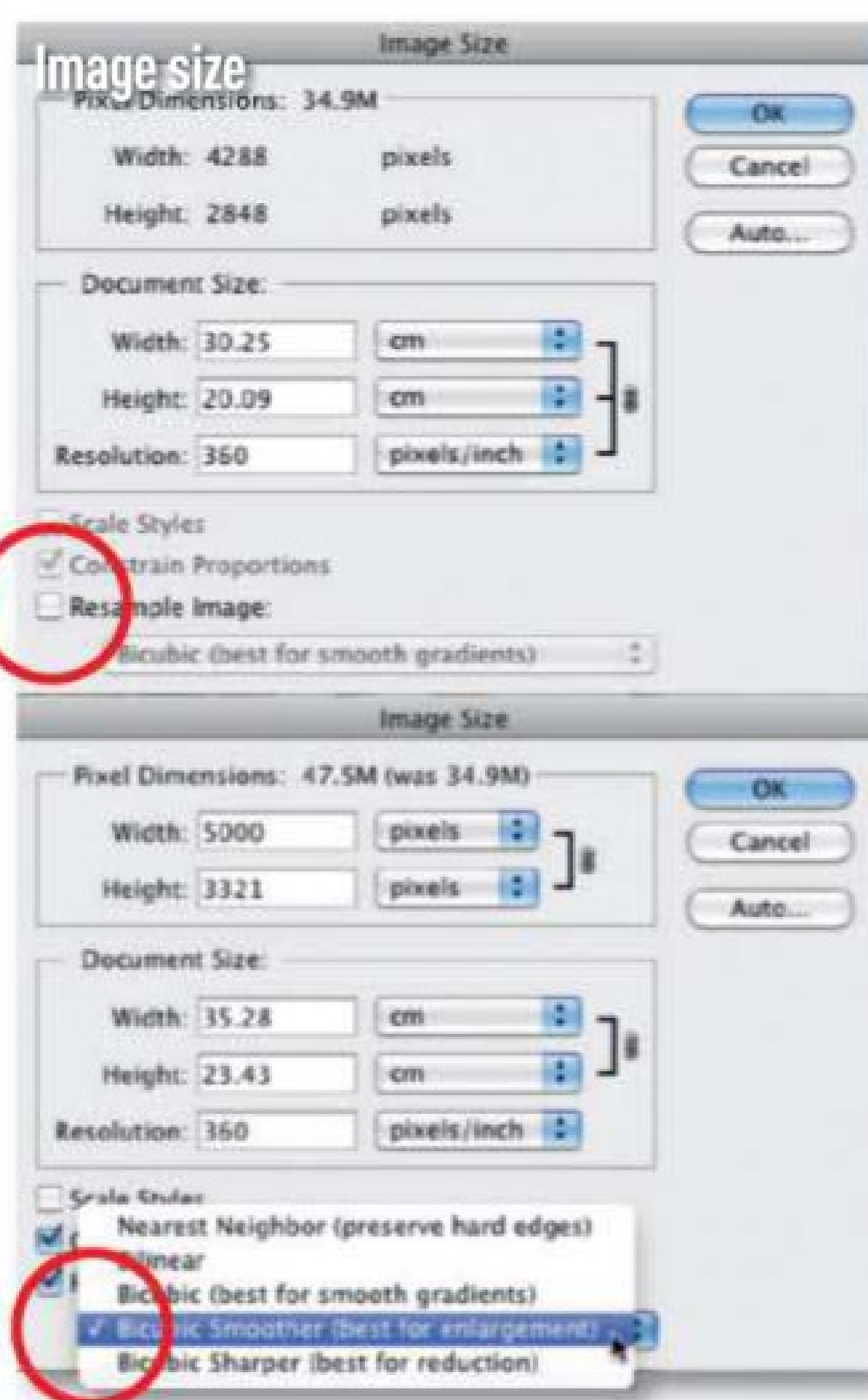
A neutral environment with consistent light helps your eyes when checking for colour accuracy

GETTING THE IMAGE READY



STEP ONE RESOLUTION

An inkjet printer uses nozzles to spray ink onto the paper, typically at a resolution of 360dpi. As a general rule, therefore, 360ppi is the ideal resolution for image files because the quality cannot be improved with a higher output. Straight out of the camera, the resolution of digital files is usually 72ppi, so this needs to be altered before printing. Although 360dpi is the ideal resolution for image files, you can use 240ppi or 180ppi for cameras with lower resolutions. When altering the ppi resolution, uncheck the Resample Image box first, alter the ppi resolution and then recheck it. The document size will change, but the pixel dimensions will remain the same. Do not increase the pixel dimensions drastically as you cannot create data from nothing, while if you make huge reductions in the pixel dimensions the quality will be reduced.



STEP TWO IMAGE SIZE

Most DSLRs shoot in a 3:2 format, which may not match the format you wish to print. Use the Crop tool to adjust the format by typing in the correct ratio or dimensions in the Crop tool's settings.

Borders are best added to the file rather than centring the print through output. This can be achieved in Photoshop by increasing the size of the canvas to the desired dimensions.

It is good practice to print the digital file at 100%. A 240ppi file is 150% larger than 360ppi. If you want to print larger, then compromising resolution is fine because it is difficult to spot any difference between 240ppi and 360ppi. This maintains the pixel dimensions to the output of the camera sensor, which in a 12.1-million-pixel camera in 4:3 format has an output of 4000x3000 pixels. For larger changes, resampling the image can be a better option. To do this, check the Resample Image box, and use Bicubic Smoother for enlarging.

STEP THREE COLOUR CHECK

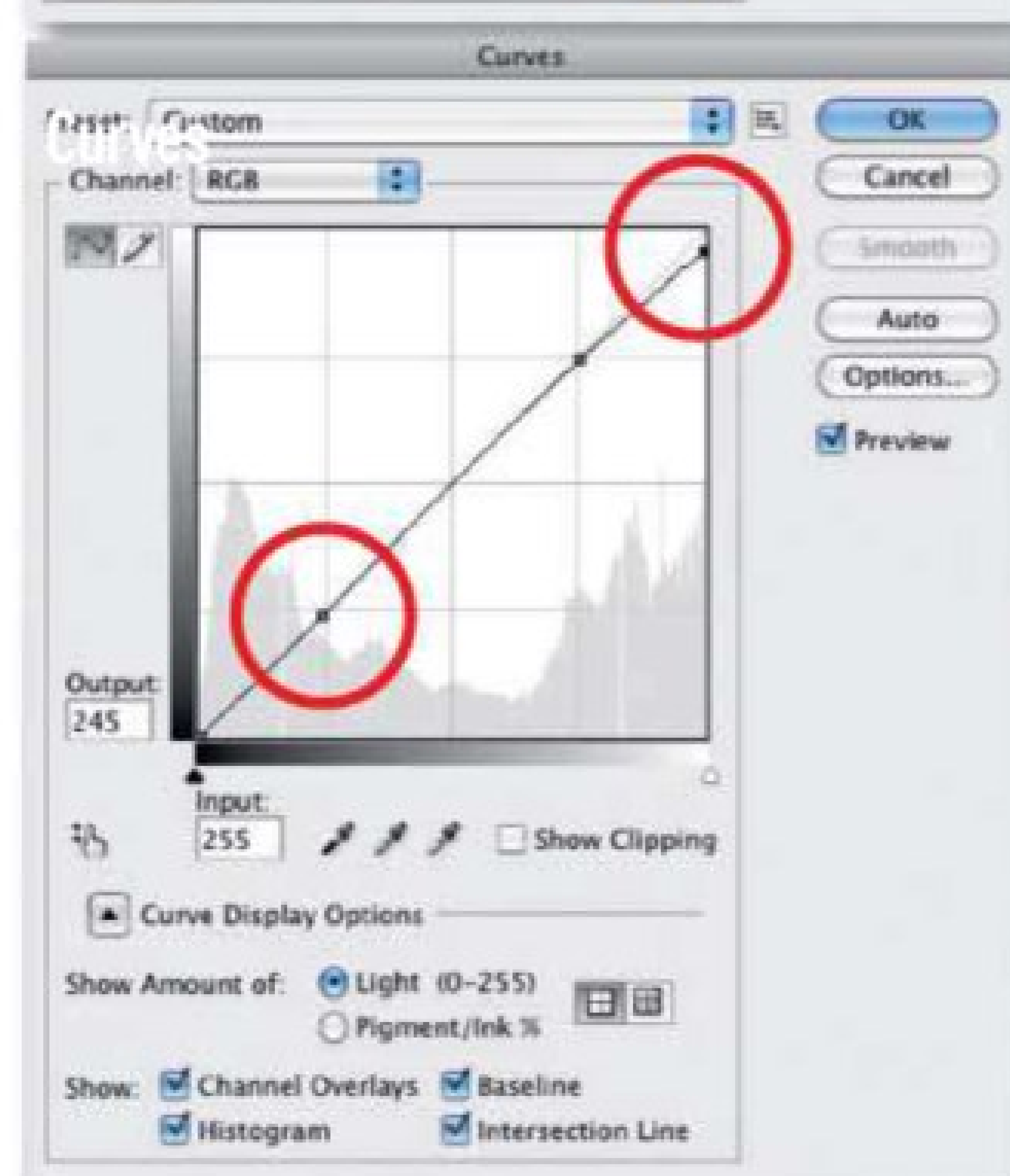
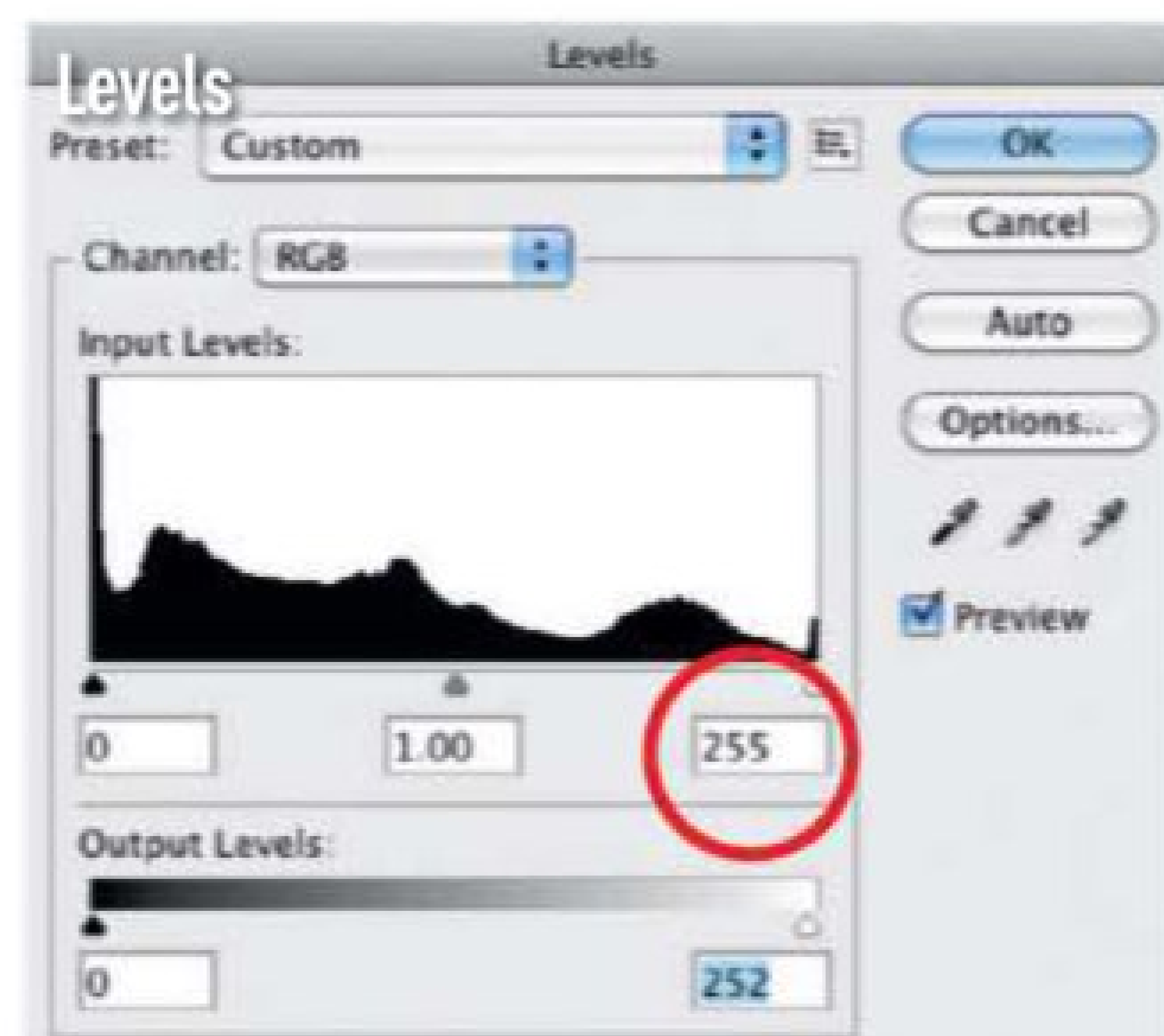
Poor colour rendition is most obvious in shadow areas. Look at the blacks in the image to check for a colour cast and at the highlights as these are also good indicators. If you are unsure about the colour balance, look for known colours in the scene, such as the colour of a wall, and then use that as a guide. If this becomes tricky, then balance the colour for the most important aspect of the image. In a portrait, for example, this would typically be the skin tone.

STEP FOUR LEVELS

Images with blown-out highlights, which are seen as areas of white, can cause a problem when printing. Because there is no data in this part of the image, the printer will not output any ink on this area, essentially leaving patches on the paper with no ink at all. Adjusting the Levels helps to avoid this problem. If you adjust the highlight to 252 on the output slider this should add enough data for the printer to distribute ink in these areas without affecting the image quality too much. Alternatively, dull down the area by pulling down the highlights via Curves. Both of these options will mean that the image has a little less contrast, but the print will have total ink coverage.

STEP FIVE THE FINAL EDIT

For a crisp and sharp print, add a bit of sharpening as a final touch. Set the view size somewhere between 33% and 50% (at 100% you risk sharpening too much) and increase the



sharpening until you are happy with the print. Go to View>Print Size as a final check.

Because a monitor is effectively a lightbox, it is an ideal way to view and edit an image. However, what appears on screen is brighter than what will be produced on inkjet paper. To adjust for this, lighten the image by 10% before printing. A calibrated monitor has a more accurate output. Otherwise, you can darken the monitor by 10% and make final image adjustments.

Once you are ready to print, view a soft proof to see how the image will look in accordance with the printer and paper being used. Go to View>Proof Setup>Custom... Device to Simulate to see how the print will look. Under this heading you will see a list of ICC profiles already loaded into Photoshop (see ICC profiles on page 60). Choose your desired paper. There is a discernible difference between papers, particularly in bright blue and red areas of an image. C-type paper is less vivid, but the tonal range is good. Select the correct rendering intent (see Output, opposite page) and then click OK. Finally, make your final colour and Levels adjustments.

STEP SIX FILE FORMAT

Before printing, make sure the file is flattened of all adjustment layers. Using the TIFF format from a raw file is ideal for image editing, and Photoshop users will be equally pleased with PSD files. JPEG files compress information and are not ideal for editing, but once the final edit is complete, it is difficult to see the difference between any of those formats.



DAVID MAY TOP TIPS

Production director
of The Printspace

- Calibrate your monitor
- Use a consistent light source in your work environment, and surround yourself with neutral colours
- Work from Adobe raw and steer away from JPEG format
- Use a compatible print resolution to the size of your camera sensor
- Check that you are using the correct Rendering Intent
- A custom ICC profile ensures the correct colour values and ink output
- Run a test print to avoid wasting paper and inks

shining on your monitor,' he says. 'Try to work in an environment away from strong light and with a consistent level of light.' A monitor hood shields your screen from strong light and allows the monitor brightness to be turned down, which is energy efficient. Try the Colour Confidence PChOOD Monitor Hood Pro, which costs £71.44 from www.colourconfidence.com (see AP 23 October 2010). Use a neutral colour, such as grey, for your desktop background and restrict bright, distracting colours within your vision.

It is important to view prints in daylight conditions. Bright light is not helpful to see image detail, but neutral overcast light is good. There are plenty of options when it comes to daylight-balanced light sources, and some are very reasonable. For example, the Daylight Company sells portable lamps from £54.99 (www.daylightcompany.com).

Calibrating your monitor is a key part of your preparation. There is a software option to calibrate your monitor that relies on the human eye, but for best accuracy hardware calibration devices ensure the colour rendition and levels are correct.

The X-Rite i1 Display 2 is a popular choice for professionals (available for £150 from www.colourconfidence.com). Monitors should be calibrated every six months or so, but if you do a lot of printing this should be every two months. Some photo labs, including The Printspace (www.theprintspace.co.uk), offer a monitor-calibration service for free if you can take it to the store, which is useful for laptop users.

COLOUR SPACE

Colour space comprises all possible colours created from red, green and blue (RGB). The limit of these colours is defined by the colour gamut. For top-quality prints, using Adobe RGB in-camera and on computer is better than sRGB, because it has a larger colour gamut. This is particularly

Above: Even with instant dry paper, leave prints to dry completely and handle with gloves

noticeable in the green, blue and cyan areas, all of which are particularly important to landscape photographers. sRGB was designed for web use, so is ideal for online images. For black & white prints, work from Adobe RGB desaturated. It is best to match the working colour space that the image was recorded with, and this can be found through Edit>Color Setting in Photoshop.

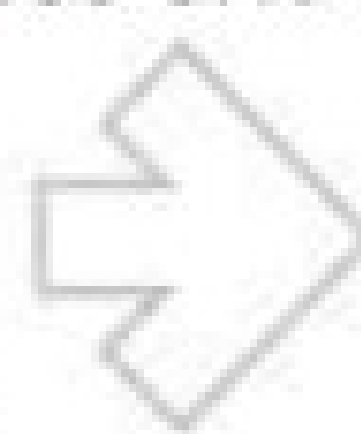
OUTPUT

Once the image has been edited, the settings for output must be set correctly. As a default, most printers are set to use high-speed mode. This in turn affects image quality, so make sure this option is not selected. Also, uncheck the box for colour management, because this is being carried out manually, and make sure the image is the correct size for the print you require.

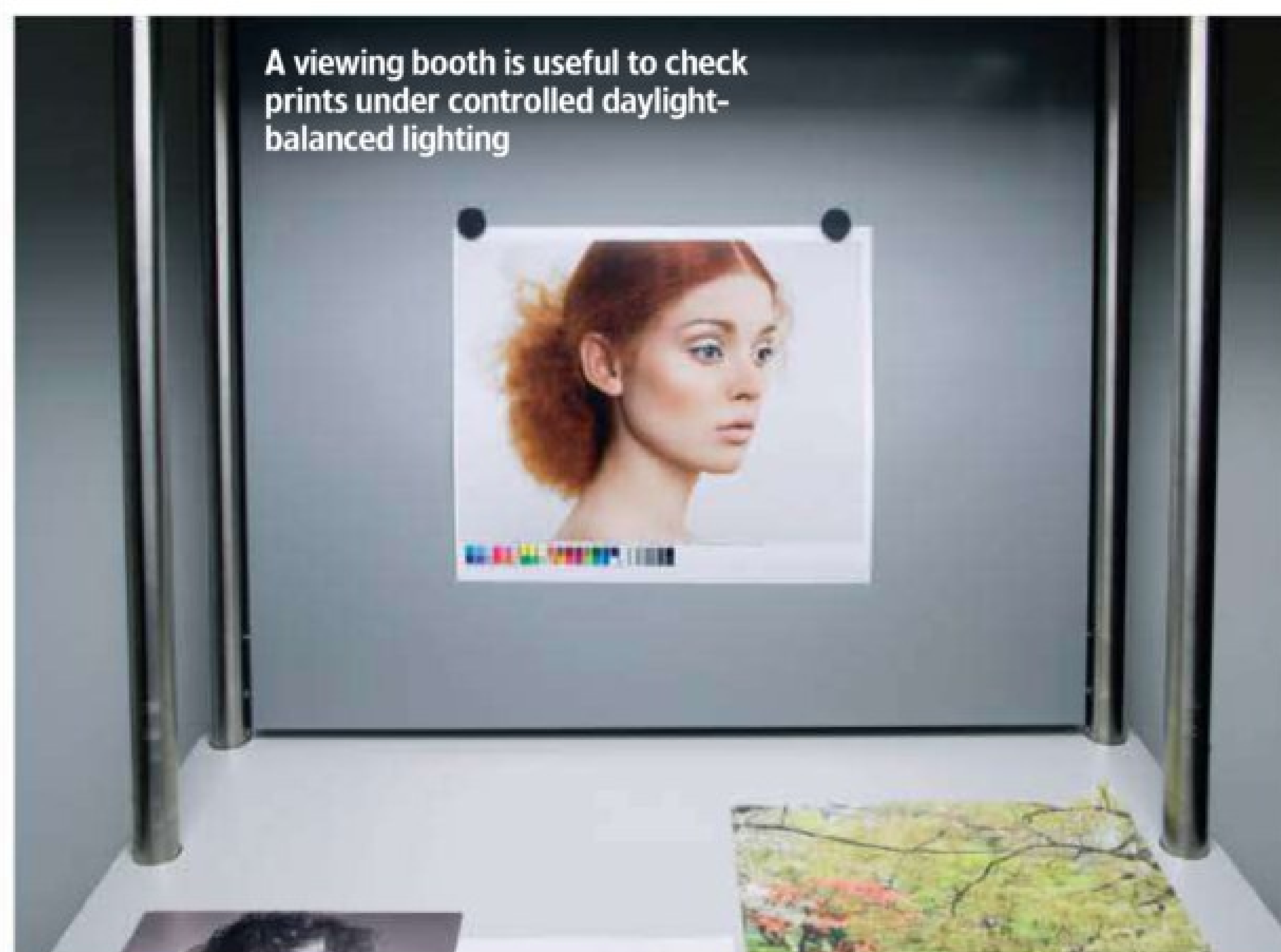
Rendering intent tells you how to deal with

the colours you cannot reproduce – those out of the colour gamut. As a default, this is set to Relative Colorimetric. In this setting the white of the source colour space and that of the destination space (printer) are compared and colours are shifted accordingly. Out-of-gamut colours are shifted to the closest match, which means accurate colours are maintained. The tone is then flattened, so it is less able to render shadow detail and is therefore best for use for brighter images.

Perceptual is the alternative option, which shrinks the whole colour gamut down to fit within the smaller gamut of the printer. The relationship between colours is maintained, but this often means there will be a shift in colour values. This option holds shadow detail, making it best for images with dark areas and shadow detail. Check the correct option when viewing a soft proof to ensure accurate colour management.



Many thanks to **David May** from The Printspace, **Vij Solanki** from Permajet, **Dominic Fowler** from Epson and **Estelle Sexton** from Canon for their help with this article



A viewing booth is useful to check prints under controlled daylight-balanced lighting

GETTING THE PRINTER READY

ICC PROFILES

I spoke to Vij Solanki from Permajet to get his thoughts on the importance of ICC profiles. He said: 'An ICC profile holds information about the range of colours that a printer or monitor can utilise. To obtain accurate colour rendition, particularly in shadow areas, it is vital to use the correct ICC profile. The default information will be correct if you use, for example, an Epson printer, Epson ink and Epson paper. However, if any one of these variables is changed, then the default is incorrect. Your operating system is also a variable.'

It is fairly straightforward to download the correct generic ICC profile to match your printer, ink and paper combination through the website of the paper brand you are using. This will improve the accuracy of print, but it is a profile that has been created on another printer. Every printer is unique and performs slightly differently. The same profile and output may be fine on one printer, but could show a slight cyan tinge on another and even a variable such as humidity can influence the outcome of the print. So for the most accurate colour rendition it is worth investing in your own unique ICC profile that is specific to your printer.

Software to do this is available, such as Canon's Colour Management Tool Pro 2. Alternatively, Permajet provides give free advice when using its paper, but charges for other papers. This process includes downloading two generic colour patches, printing them off with no colour management or manipulation, and sending them off to the company. For more details visit www.permajet.com. There is online 'remote' ICC profiling, but for the best accuracy it is best to send off the colour patches.

PRINTER MAINTENANCE

It is possible to get all the output and printer profiling correct, but still have an unsatisfactory print. If you are not happy with the print you have produced, begin by running a nozzle check. This can be found through the printer setup and will indicate if there is any issue with the mechanics of the printer, such as head alignment, and if the heads are clean and clear. It takes just a



Using manufacturers' own inks ensures the best possible quality prints

paper-feeding issue to misalign the print heads. If it has been a while since the printer was last in use, the print heads may need cleaning. In the UK, long-term storage is less likely to be an issue in terms of clogged printer heads, whereas a hot, dry climate is more problematic. Give pigment ink cartridges a shake before use in this instance.

Cleaning a print head uses up ink, but it is cheaper than wasting a sheet of expensive photo paper. Complete a nozzle check first to avoid the unnecessary wasting of ink.

INK CHOICE

For professional-quality prints, using the printer manufacturer's own or top-quality third-party inks is important. Cheaper, poor-quality third-party inks have several downsides. For example, an ICC profile may not exist for the ink, and the longevity of third-party inks is much lower, leading to faded prints. The general density and saturation of the inks will produce poorer results, too.

Permajet's continuous-flow system is one example of good-quality third-party inks. A complete system costs £260, with each cartridge holding 125ml of ink. The company claims this produces an 80% saving on ink and that the ink quality is even more saturated and equal in longevity to the print manufacturer's own ink. Each cartridge is replaceable for £26.95. Manufacturers' inks are expensive. A complete set of inks for a printer such as the Epson Stylus Photo R2880 will cost just under £100. Each ink cartridge holds 11ml of ink, although this can produce less than 10ml of usable ink.

PAPER CHOICE

Depending on your image and the way you wish to present it, your choice of paper is key.

Typically, gloss paper is a popular choice because the high-contrast, bright and saturated colours make for bold prints. Paper with a baryta layer has many of these advantages, but with a greater choice of finishes and thicknesses. Matt and textured paper can give a nice arty feel, but often this results in more muted colour reproduction, limited contrast and loss of detail. Also, the base colour of the paper affects the warmth of a print.

Each paper has a different level of texture, so setting the correct paper type is important for an accurate level of ink output.

FEEDING

Sheets of paper that are dense and thick may not feed through the printer correctly. Typically, sheets over 300gsm will need to go through individually, or in some cases through another feeder on the printer, but read the manual of your printer to make sure. If the printer is stacked with several sheets, it may feed more than one through at a time and throw the printer head out of alignment, which will consequently need fixing.

HANDLING

Although most inkjet papers produce prints that are dry straight from the printer, it is worth handling them as little as possible to make sure they are thoroughly dry. When handling prints, particularly with a gloss finish, fingermarks can spoil the surface, so wear gloves to avoid any damage.

TEST PRINTS

To save money on ink and paper, run a test strip, much like in darkroom printing. It is advisable to do this for both sharpening and colour balance, set at incremental levels. Use the same section of the image with key points of interest. When you print, uncheck the centre image box and move the strip along the page setup from left to right so the strips do not overlap.



The different fibre base of these papers affects the warmth of tone

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HASSELBLAD 503 CW BLACK + 80mm CF + BK + WLFMINT- £1,495.00
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HASSELBLAD 150mm 14 SONNAR CFEXC+++ £345.00
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NIKON 28mm 12.8 A/F "D"MINT £189.00
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NIKON 85mm 11.8 A/F "D" COMPLETE WITH HOODMINT BOXED £745.00
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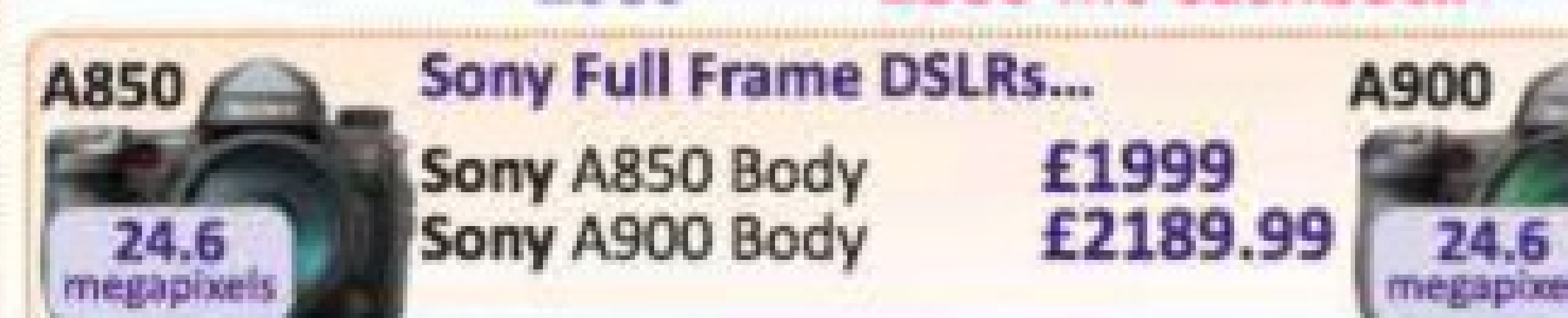
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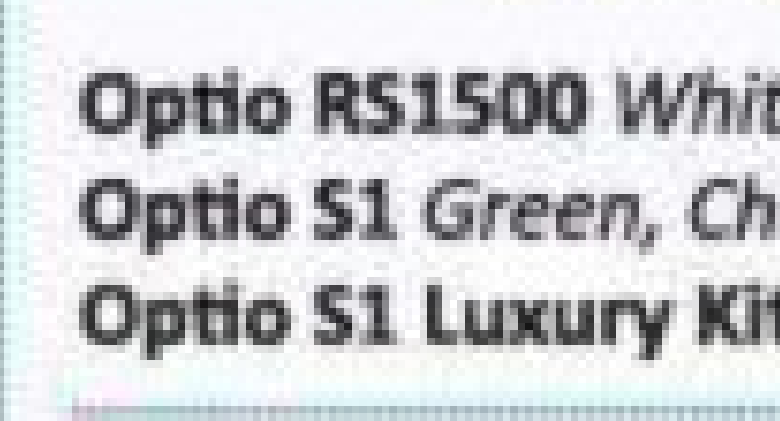
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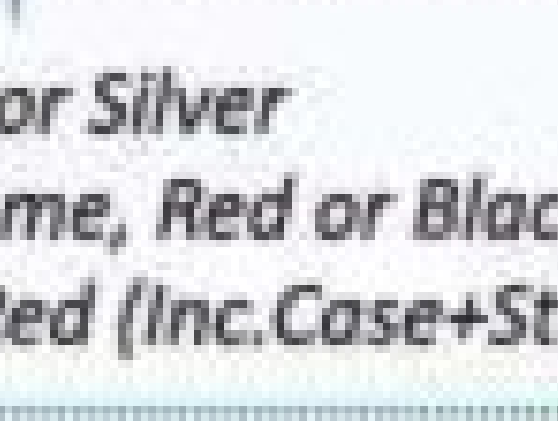


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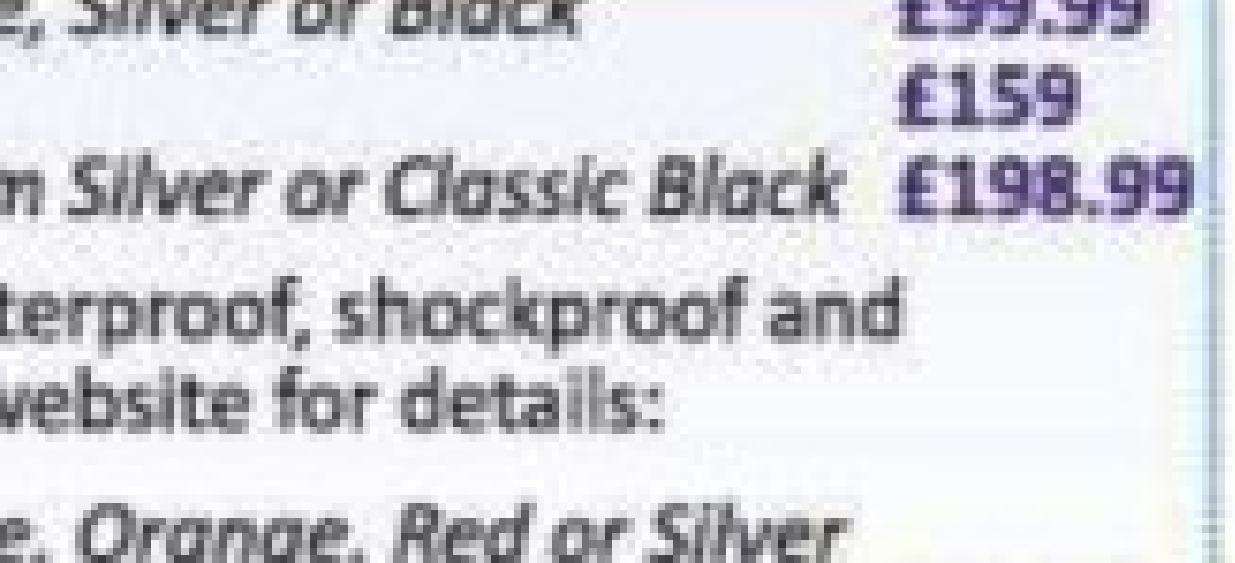
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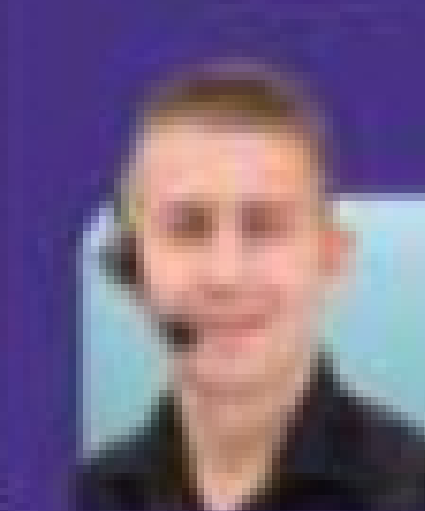


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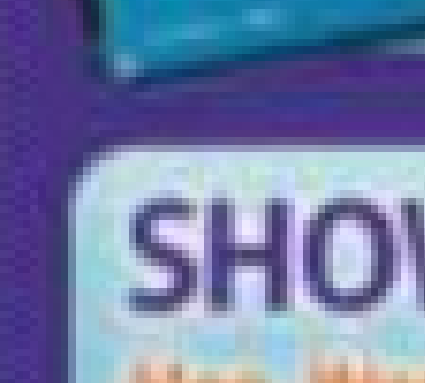
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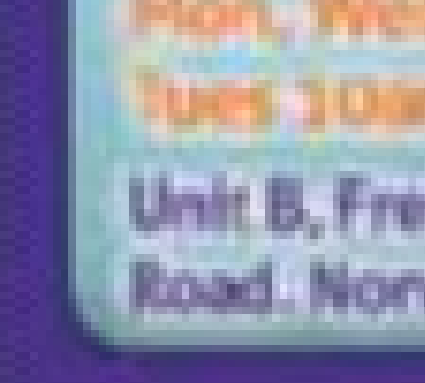
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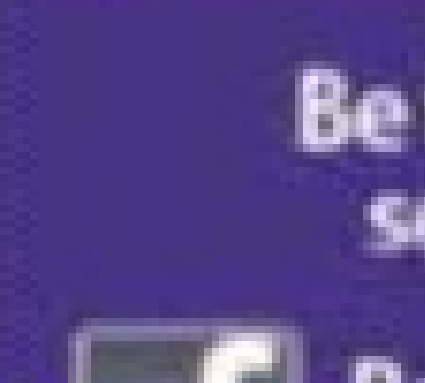
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Canon

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- Instant AF; Face Detection • Optical Image Stabiliser • Creative Cinematic Features

LEGRIA HF G10 HD Camcorder £1229.95

LEGRIA HF R26 £319
LEGRIA HF M41 £649

Panasonic

- Compact size
- 32GB Hard Drive
- SD Memory Slot
- 1080p HD recording • 12x Optical Zoom
- 3D Image shooting with optional 3D conversion lens

HDC-TM900 HD Camcorder £807

HDC-SD80 HD Camcorder From £349.99
HDC-H100 SD Camcorder £229

GoPro

- 5 Megapixel • 30-60fps Shooting • Shockproof • Waterproof to 180' / 60m
- Full HD 1080p Recording

HD HERO Naked Camcorder £259

HD Surf HERO £269
HD Helmet HERO £279
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RODE VideoMic
STEADICAM Merlin

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- APS-C sized HD CMOS sensor • Built in high-quality stereo mic • 14.2 megapixel
- 1080i HD video
- 18-200mm f/3.5-5.6 lens

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NEX-VG10 HD Handycam Camcorder was £1799 **£1699**

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Swarovision Binoculars & Scopes:

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EL 10x42 RRP £1815 **£1685**

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STM 65 Straight RRP £1050 **£875**
ATM 65HD Angled RRP £1560 **£1290**
STM 65HD Straight RRP £1560 **£1290**
ATM 80 Angled RRP £1470 **£1210**
STM 80 Straight RRP £1470 **£1210**
ATM 80HD Angled RRP £2160 **£1790**
STM 80HD Straight RRP £2160 **£1790**

EDG Fieldsopes:
85mm Angled £1649
85mm Straight £1649
65mm Angled £1299
65mm Straight £1299
FSA-L2 Camera Attachment £678.99

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60mm Angled £254.99
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Bushnell

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10x32 £1394.99
10x42 £1499.99
10x50 £1633.99
12x50 £1799

Conquest Binoculars:

8x20 £264.99
8x40 £713.99
10x25 £336.99
10x30 £509.99
10x50 £867.99
15x45 £611.99

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Canon

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12x36 II RRP £869.99 **£549**
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D5100

SUPERB DX-FORMAT SLR PACKED WITH CREATIVE FEATURES



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Lens sold separately

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- High ISO (100-6400) extendable up to 25600
- 3.0" 921k dot vari-angle LCD
- HDR Imaging
- SD XC memory card slot
- 4 fps continuous shooting
- D-Movie - full HD (1920 x 1080) movie clips

D5100 + 18-55mm VR: £649.99

+ 4GB SDHC Memory Card & Nikon SLR BAG VA2201BB £679.99

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AF-D 14mm f/2.8D	£1,249.99	AF-S 105mm f/2.8G VR IF-ED	£629.99	AF-S DX 18-55mm VR (White Box)	£95.00
AF-D 16mm f/2.8D Fisheye	£613.99	PC-E 85mm f/2.8D ED Micro	£1,399.99	AF-S 18-105mm f/3.5-5.6G VR	£199.99
AF-D 20mm f/2.8	£469.99	AF-DC 105mm f2 Nikkor	£803.99	AF-S 18-105mm VR (White Box)	£185.00
AF-D 24mm f/2.8D	£344.99	AF-D 135mm f/2.0D	£989.99	AF-S 18-200mm f/3.5-5.6G VR II	£589.99
AF-S 24mm f/1.4G ED Nikkor	£1,618.99	AF-D 180mm f2.8 IF ED	£628.99	AF-S 24-70mm f2.8G ED	£1,259.99
PC-E 24mm f/3.5D ED MF	£1,419.99	AF-D 200mm f/4D IF ED	£1,139.99	AF-D 24-85mm f/2.8-4	£529.99
AF-D 28mm f2.8	£227.99	AF-S 200mm f/2G ED VR II	£4,384.99	AF-S 24-120mm f/4G ED VR	£843.99
AF-S 35mm f/1.4G	£1,409.99	AF-S 300mm f/2.8G ED VR II	£4,149.99	AF-S 28-300mm f/3.5-5.6G VR	£699.99
35mm f2 AF Nikkor D	£262.99	AF-S 300mm f/4 D IF-ED	£991.99	AF-S 55-200mm f/4-5.6G DX	£199.99
35mm f1.8 AF-S DX Lens	£179.99	AF-S 400mm f/2.8G ED VR	£6,749.99	AF-S 55-200mm f/4-5.6 VR DX	£209.99
PC-E 45mm f/2.8D ED Micro	£1,419.99	AF-S 500mm f/4G ED VR	£5,999.99	AF-S 55-300mm f/4.5-5.6G VR	£299.99
AF-E 55mm f1.4D	£239.99	AF-S 600mm f/4G ED VR	£7,249.99	AF-S 70-300mm f/4.5-5.6G IF VR	£399.99
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AF-S 50mm f/1.8G	£199.99	AF-S 14-24mm f/2.8G ED	£1,329.99	AF-S 200-400mm f/4G VR II	£5,099.99
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D7000

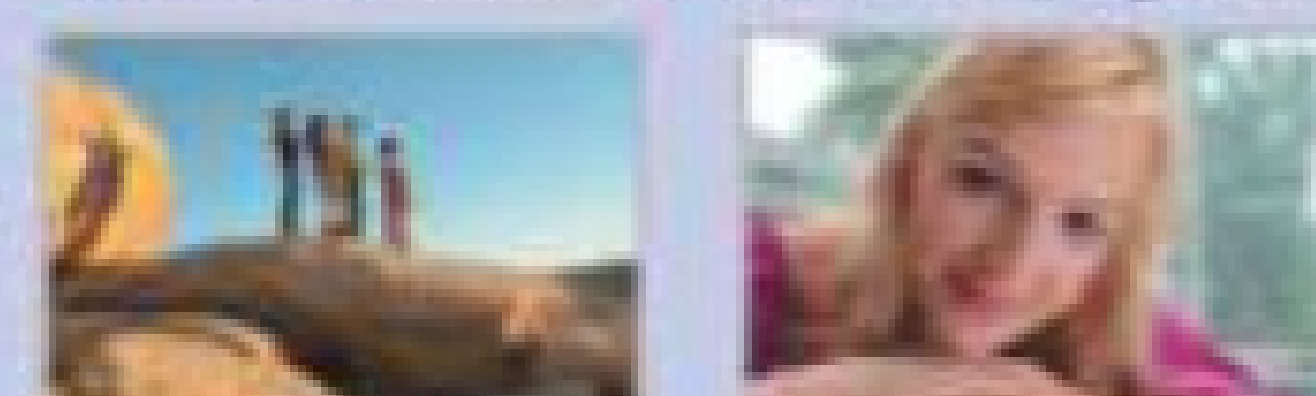
Body Only £889.99

D7000 + 18-105mm VR £1,074.99



Body SRP £1,099.99
Lens sold separately

- 16.2 megapixel DX-format CMOS image sensor
- High ISO (100-6400) extendable up to 25600
- Durable design
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- 6 fps continuous shooting
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Nikon D3100

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Nikon D90

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D90 + 18-105mm VR £724.99

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Compact DX format professional SLR with 12.3 megapixel CMOS sensor, 7fps continuous shooting and D-Movie.

Body Price £1,089.99

D300s + 16-85mm VR £1,553.98
D300s + 18-200mm VR II £1,679.98

Nikon D700

The D700 incorporates groundbreaking technologies and performance into a discreetly-sized body.

Body Price £1,849.99

D700 + 105mm VR Micro £2,479.98
D700 + 14-24mm ED £3,179.98

Nikon D3s

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CS-P03 case for P80	£9.99
CS-P05 case for P90 / P100	£24.99
CS-P06 case for P7000	£19.99
CS-P07 case for P300	£39.99
CF-DC2 semi soft case for D5100	£41.99
CF-D200 semi soft case for D300	£59.99

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MB-D11 (D7000)	£249.00

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- ▶ HD Video
- ▶ High resolution 3" LCD Screen

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K-r Black Twin Kit £479.00

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It gives a lot & takes the tough stuff

- ▶ 14.6 Megapixel stabilised sensor
- ▶ Weather proofed system
- ▶ Continuous shooting 5.2 fps
- ▶ HD Video
- ▶ High resolution 3" LCD Screen

K-7 Body Only £629.00

K-7 +18-55mm £679.00

K-5

Highly Sensitive

- ▶ 16.3 Megapixel stabilised sensor
- ▶ Weatherproof body with 77 seals
- ▶ Continuous shooting 7 fps
- ▶ Full HD Video
- ▶ Sensitivity range: ISO 80-51,200

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645D

Unprecedented image quality

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Olympus PEN Mini E-PM1 Olympus PEN Lite E-PL3 Olympus PEN E-P3



One of the world's smallest and lightest system camera the E-PM1 is beautiful, takes stunning Full HD movies and stills - and couldn't get any easier to use.

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The new PEN Lite E-PL3 gives you all the creativity and interchangeable lenses of an SLR camera, but with none of the hassle - and none of the bulk.

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The PEN E-P3, has the fastest* auto-focus of any camera with interchangeable lenses. A genuine alternative to bulkier and more expensive SLRs.

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Not a compact. Not an SLR. It's a PEN

- 12.3 Megapixels
- Easiest operation with Live Guide and iEnhance
- HD Movie with Stereo sound
- 2.7" LCD Screen



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- Multi-exposure mode
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- Integrated HD Movie



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25mm f/2.8 Pancake	£199.99	14-35mm f/2.0 ED SWD	£1,799.00	EC-20 2x Tele Converter	£389.00
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300mm f/2.8 ED	£5,695.00	40-150mm f/4.0-5.6 ED II	£244.99		
7-14mm f/4	£1,449.00	40-150mm (Unboxed)	£149.00		
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11-22mm f/2.8-3.5	£719.00	70-300mm f/4.0-5.6 ED	£309.99		
12-60mm f/2.8-4.0 SWD	£899.00	90-250mm f/2.8 ED	£4,699.00		

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Panasonic



Panasonic DMC-GF3



Megapixels	13	HD Video	✓
LCD Screen	3.0"	FPS	3.8
Live View	✓	Card Type	SD

The LUMIX GF3 is the smallest and lightest interchangeable lens LUMIX G system camera* and designed to help you get more from every moment.

*With a built-in flash, as of date of release

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Due this Summer

Panasonic DMC-G3



Megapixels	16	HD Video	✓
LCD Screen	3.0"	FPS	4
Live View	✓	Card Type	SD

The brand new Lumix G3 features high speed shooting of 20fps at 4 megapixels. Packing all of this into a downsized body at only 11.5cm wide by 4.7 cm deep and weighing only 336g.

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12x Optical Zoom Camera with 25mm Wide Angle & HD Movie and built-in GPS



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TZ10 + Panasonic 8GB SD Card
Only **£224.98***

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Compact 14.1 Megapixel camera 24mm Wide-angle 16x Optical Zoom



SRP £289.99

TZ18 + Panasonic 4GB SD Card
Only **£234.98***

From £209.99

Only £219.99

Panasonic G2 Body Only



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

Among the many innovative technologies & features available on the Lumix G2, the 3.0" Free-Angle Touch-Control LCD is certain to give you the creative freedom to capture stunning photos & HD movies.

Our Price £329.99

Panasonic GF2 + 14-42mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

The new DMC-GF2 is reduced approx. 19% in size and approx. 7% in weight compared with the GF1. This model is equipped with a built-in flash and has a chassis made of aluminium giving the camera an impression design.

Our Price £399.99

NEW LOW PRICE

Lumix DMC-FZ45

24x Optical Zoom with HD Movie recording offering Active, Creative Photo and Movie



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FZ45 + Panasonic 8GB SD Card
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DMC-GH2 + 14-140mm

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GH2 + 14-140mm + DMW-BLB13
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14-140mm Lumix G Vario	£689.99
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Capture Creativity with the New LX5 with New High Sensitivity CCD & F2.0 LEICA lens



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Translucent Mirror Technology **α33**

- 14.2 megapixels
- Up to 7fps
- Full HD 1080i Video

a33 + 18-55mm
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Translucent Mirror Technology **α35**

- 16.2 megapixels
- Up to 7fps
- Full HD 1080i Video

NEW & DUE THIS SUMMER!

α580

- 16.2 megapixels
- 7fps
- Full HD 1080i Video

IN STOCK!!
Body SRP £649.99 **Our Price from £499.99**

NEX-3

- 14.2 megapixels
- MPEG4 720p video
- Sweep Panorama
- 3.0" Tilt-angle LCD

NEX-3 + 18-55mm
In stock from **£279.95**

NEX-C3

- 16.2 megapixels
- 3D Sweep Panorama
- HD Movie (720p)

NEW & DUE THIS SUMMER!

α390

- 14.2 megapixels
- 2.7" Tilt-angle LCD
- SteadyShot INSIDE

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Samsung NX11

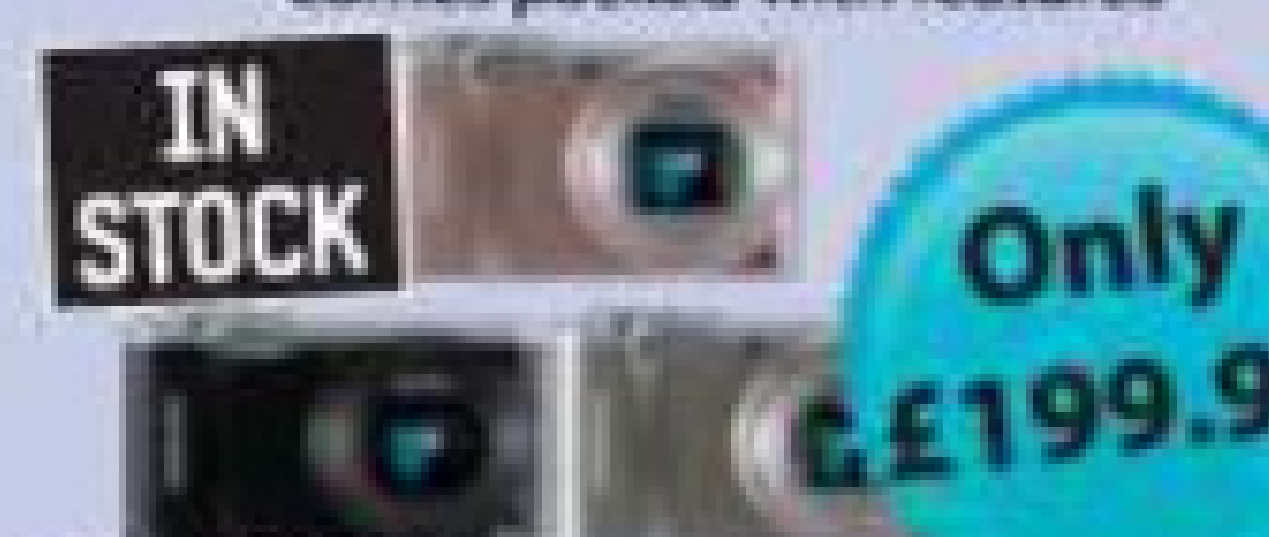
The new Samsung NX11 offers new ways to create stunning photos with an innovative I-Function lens

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- New Grip Design
- Interchangeable Lens System
- 3.0" AMOLED Screen
- 720p HD Video Mode

+18-55mm
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This ultra-slim 24x zoom camera comes packed with features



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Featuring a 26x optical zoom Schneider-Kreuznach lens (26-676mm 35mm equiv.)



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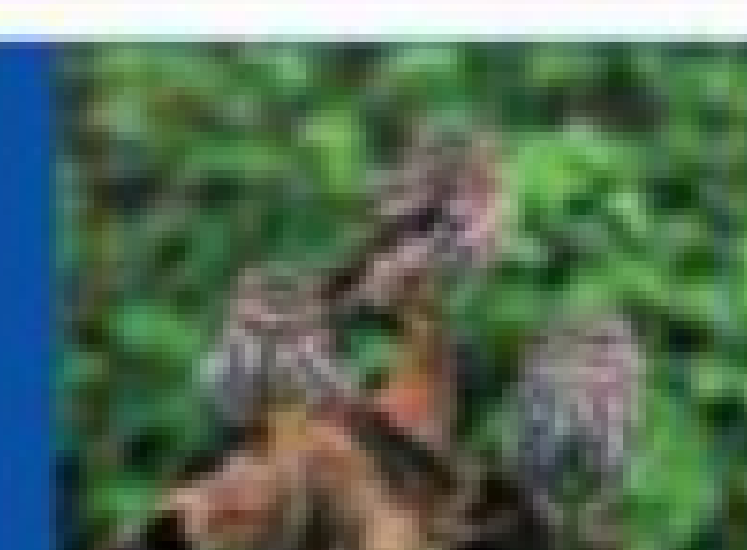
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PG37 Black 11ml	£12.99
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PG510 Black 9ml	£11.99
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CL38 Colour 9ml	£16.99
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No.110 Colour 12ml	£10.99
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No.339 Black 34ml	£12.99
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AV1 Chrome Body Only	E+ / E++ £49
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FTB QL Chrome + 50mm F1.8	E+ £69
FTBn Chrome + 50mm F1.4 B/lock	E+ £79
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24-35mm F3.5 L B/lock	E++ £349
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Hasselblad Xpan - Please Phone

Leica M Series	
M6 Platinum + 50mm F1.4	Mint £6,499
M6 Jubilee Set	Unused £3,999
M6 Royal Photo Society	Unused £2,999
M6 0.72x Titanium Body Only	Mint- £1,450
M6 Outaway Body Only	Unused £999
MP 0.58x Chrome Body Only	Mint- £2,199 - £2,299
M7 0.72x Black Body Body Only	Mint- £1,699
M7 0.72x Chrome Body Only	E+ / E++ £1,299 - £1,499
M7 0.72x Chrome Body Only	E++ £1,450 - £1,499
M6 0.72x Black Body Only	E+ £749
M3 Chrome Body Only	E+ £549
M2 Chrome Body Only	E+ / E++ £549 - £599
MDA Chrome Body Only	E+ £499
CL Black Body Only	E++ £349
Konica Hexar RF + 50mm F2	Exc £699
21mm F2.8 Asph M Black	E++ £1,999
28mm F2.8 M Black	E++ / Mint- £899 - £999
35mm F2 M Black	E++ £999
50mm F1.5 Summarit	As Seen £299
90mm F2 Black	E+ £499
90mm F2.8 Chrome	Exc £299
90mm F4 Collapsible	Exc £199
90mm F4 Collapsible	E+ £225 - £249
90mm F4 Elmar E39	E+ / E++ £249 - £349
135mm F2.8 Black	E+ £249
135mm F2.8 M Black	As Seen £225 - £250
135mm F2.8 B Black	E+ £399
135mm F4.5 Chrome	As Seen / E+ £95 - £125
Minolta 28mm F2.8 M	E++ £399
Minolta 90mm F4 M	E++ £299
Voigtlander 40mm F1.4 VM MC	Mint- £319
21mm Black Finder	E+ £59
Olympus XA2 + A11 Flash	E+ £29 - £35
Olympus XA2 + A16 Flash	E+ £39
Olympus XA3 + A11 Flash	E+ £75
Olympus XA3 Compact	E+ £49
Rollei 35 Classic - Platinum	Mint- £799
Rollei 35 Classic - Titanium	Mint- / Unused £499 - £649

Rollei 35S Gold	Mint- / Unused £749 - £950
Rollei A110 Camera	As Seen £49
Rollei B35 Black	E+ £39
Rollei B35 Chrome	Exc / E+ £35 - £75
Rollei Prego 115	E++ £29
Rollei Prego Zoom AF	E+ £39
Rollei x70 Zoom	E+ £39
Rollei XF35 compact	E+ £25

Flash & Lighting - Please Phone

Fuji - Please Phone

Hasselblad H Series

H1 Body + AE Prism + Magazine	E++ £1,399
28mm F4 HCD	E++ £2,450
35mm F3.5 HC	E++ £1,899
35-90mm F4-5.6 HC	E++ £3,750
120mm F4 HC Macro	E++ £1,899
150mm F3.2 HC	E++ £1,349 - £1,399
210mm F4 HC	E++ £1,499
300mm HC F4.5 F	E++ £2,549
1.7x H Converter	E++ £299
Global Image Locator	E++ £249
HM 16/32 Magazine	E+ / Mint- £149 - £369
HMI100 Polaroid Mag	E++ / Mint- £99 - £149

Hasselblad V Series

500ELX Black Body Only	E++ £449 - £450
501CM Complete	Mint- £1,399
Arc Outfit	E++ £2,250
Flex Outfit	Mint- £1,499
30mm F3.5 CF Fisheye	E++ £2,999
40mm F4 C T BLACK	E+ £599
135mm F2.8 R Black	E+ £649
50mm F4 C Chrome	As Seen £149
50mm F4 CF	E+ £450
180mm F4 CF	Exc Demo £1,899

50mm F4 Classic ZV	Unused £2,999
60mm F3.5 C Black	Exc £399
60-120mm F4.8 FE	E++ £749
120mm F4 CF Macro	E++ £839 - £849
135mm F5.6 C Macro	E+ / E++ £249 - £349
135mm F5.6 C Planar	E++ £249
150mm F4 C Black	E+ / E++ £249 - £299
150mm F4 CF	As Seen / E++ £249 - £449
150mm F4 CF	Exc Demo / Mint- £799 - £1,499
250mm F4 FE	E+ / E++ £549 - £599
250mm F5.6 C Black	E+ £225
250mm F5.6 C Chrome	As Seen / E+ £99 - £199
250mm F5.6 CF	E+ / E++ £499
350mm F5.6 C Black	Exc £349
2x Mutar Converter	E++ £249
2x Converter	E++ / Mint- £279 - £299
Cambro 2x Converter	E++ £49
Vivitar 2x Converter	E+ / E++ £45
Teleplus 2x MC6 Converter	Unused £75
70 Chrome Mag	E+ £39
A12 Black Mag	As Seen / E+ £49 - £99
A12 Chrome Mag	As Seen / Mint- £49 - £195
A16S Chrome Mag	E+ £69
A24 Black Mag	E+ / E++ £49 - £129
A24 Chrome Mag	Exc / Mint- £49 - £125
A24 TCC Black Mag	E+ £139
E12 Chrome Mag	E+ £79 - £99
E24 Black Mag	E+ / Mint- £199 - £229
Phase One H10 Back	E+ £499
Polabasic Mag	E++ £75
Polaroid 100 Mag	E+ £39
AcuteMatte Standard Screen	E++ £79
PM Prism	E+ / E++ £149
PM5 Prism	E+ £199
PM90 Prism	E+ / Mint- £249 - £299
PM53 Meter Prism	E++ £299

Hasselblad Xpan - Please Phone

Large Format - Please Phone

Leica M Series

M6 Platinum + 50mm F1.4	Mint £6,499
M6 Jubilee Set	Unused £3,999
M6 Royal Photo Society	Unused £2,999
M6 0.72x Titanium Body Only	Mint- £1,450
M6 Outaway Body Only	Unused £999
MP 0.58x Chrome Body Only	Mint- £2,199 - £2,299
M7 0.72x Black Body Body Only	Mint- £1,699
M7 0.72x Chrome Body Only	E+ / E++ £1,299 - £1,499
M7 0.72x Chrome Body Only	E++ £1,450 - £1,499
M6 0.72x Black Body Only	E+ £749
M3 Chrome Body Only	E+ £549
M2 Chrome Body Only	E+ / E++ £549 - £599
MDA Chrome Body Only	E+ £499
CL Black Body Only	E++ £349
Konica Hexar RF + 50mm F2	Exc £699
21mm F2.8 Asph M Black	E++ £1,999
28mm F2.8 M Black	E++ / Mint- £899 - £999
35mm F2 M Black	E++ £999
50mm F1.5 Summarit	As Seen £299
90mm F2 Black	E+ £499



Check Out Our New Look Website

Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30

Sigma 50mm F2.8 EX DG Macro	E+ / E++ £149 - £159
Sigma 55-200mm F4-5.6 DC	Unused £69
Sigma 70-200mm F2.8 Apo DGL HSM	Exc £299
Sigma 70-210mm F3.5-4.5 Apo	E+ £49
Sigma 70-210mm F4-5.6 UC AF	Mint- £69
Sigma 70-300mm F4-5.6 Apo	E++ £109
Sigma 70-300mm F4-5.6 Apo Macro	E+ £79
Sigma 80-400mm F4.5-5.6 Apo DG OSE+	£449 - £499
Sigma 100-300mm F4 EX Apo	E++ £499
Tokina 12-24mm F4 ATX PRO SD	Mint- £369
Tokina 16-50mm F2.8 ATX PRO DX	Mint- £399
Tamron 18-250mm F3.5-6.3 Di AF II	E+ £149
Tamron 28-300mm F3.5-6.3 XR Di	E++ £199
Vivitar 28-70mm F2.8 Series 1	Unused £149
Vivitar 28-105mm F4-5.6 AF	Unused £59
TC-20E Converter	E+ £99
TC-20EII Converter	E++ £149
TC16A Teleconverter	Unused £99
R1-C1 Speedlight Commander Set	Mint- £449
SB21B Ringflash	E++ £149 - £179
SB24 Speedlight	E+ £49
SB25 Speedlight	E+ £75
SB28DX Speedlight	E+ £89
SB29 Speedlight	E+ £179
SB50DX Speedlight	E+ / Mint £79
SB800 Speedlight	E+ / E++ £169 - £199
SB80DX Speedlight	E++ £129
SC28 TTL Flash Cord	E++ £29

Nikon Manual	
F3AF Body Only	E+ £299
F3HP + MD4 Motor Drive	E+ / E++ £199 - £499
F3HP + MF14 Databack	E+ £249
F3HP Body Only	Exc / E+ £149 - £239
F3 + MD4 Motor Drive	E+ £149 - £199
F3 Body Only	E+ / Mint- £99 - £399
F2A Black Body Only	Exc / E+ £199 - £249
F2A Chrome Body Only	Exc / Mint- £189 - £750
F2S Black Body Only	E+ £149 - £199
F2 Photomic Black Body Only	E+ £199
F2 Photomic Chrome Body Only	E+ £149 - £165
F Photomic FTN + 50mm F1.4 Non AI	As Seen £179
F Photomic FTN Body Only	Exc £199
FM2N Black Body Only	As Seen / E+ £79 - £199
FM2N Chrome Body Only	Exc / E+ £99 - £199
FM Black Body Only	E+ £99
FM Chrome Body Only	E+ / E++ £95
FE Black Body Only	E+ £79 - £89
FE Chrome Body Only	E+ £89 - £99
FG Chrome Body Only	E+ £59 - £85
FG20 Chrome Body Only	E+ £59
EL Black Body Only	E+ £49 - £59
EL2 Black Body Only	E+ £69
FT + 50mm F2 Non AI	E+ £79
FTN Black Body Only	As Seen £39
7.5mm F5.6 Fisheye	E+ £499
24mm F2.8 AIS	E+ / Unused £149 - £450
28mm F2.8 AIS	As Seen £79
28mm F2.8 Series E	E+ / Unused £65 - £150
28mm F3.5 AI	E+ £69 - £89
28mm F4 PC Shift	Mint- £369
35mm F2 AIS	Mint £450
35mm F2.5 Series E	E++ £65
35mm F2.8 PC Shift	E+ / Mint- £249 - £299
35mm F3.5 PC Shift	E++ £299
35-70mm F3.3-4.5 AIS	E++ £59 - £75
35-105mm F3.5-4.5 AIS	Exc / E++ £79 - £149
35-135mm F3.5-4.5 AIS	E+ £129
43-86mm F3.5 Auto	Unused £175
43-86mm F3.5 Non AI	Exc £59
45mm F2.8 P	Unused £399
50mm F1.8 AIS	E++ £59
50-300mm F4.5 AI	E+ £399
55mm F2.8 AIS Micro	E+ £145 - £149
55mm F3.5 AI Micro	As Seen £59
55mm F3.5 Micro Non AI	E+ £79
55mm F3.5 Non AI Micro	Exc £59
70-210mm F4 Series E	E+ / Unused £69 - £195
85mm F1.8 Non AI	E+ £299
100-300mm F5.6 AIS	E+ £179
105mm F2.5 AIS	E+ £169
105mm F4 AI Micro	E+ £159
135mm F2.8 Non AI	E+ £45
135mm F3.5 Non AI	Exc / E+ £49 - £65
135mm F3.5 Non AI	E+ £69
180mm F2.8 AI	E+ £299
180mm F2.8 ED AIS	Unused £699
200mm F2 IFED AIS	E+ £1,999
200mm F4 Non AI	E+ £79
200mm F5.6 Medical	E++ £499
300mm F4.5 Ai	E+ £149
300mm F4.5 Non AI	E+ £125
Schneider 28mm F2.8 PC	E+ £699
Zeiss 28mm F2 FZ	Mint- £749
SB11 Speedlight	Unused £175
SB12 Speedlight	E+ £39
SB15 Speedlight	E+ £49
SB16 Speedlight	E++ £75 - £95
SB17 Speedlight	E+ £35
SB18 Speedlight	E+ / Unused £10 - £30
SB20 Speedlight	E++ £39 - £49
SB21B Ringflash	E++ £179
SD-6 Battery Pack	Unused £35 - £50
Slave Controller SU4	Mint- / Mint £35 - £39
SR2 Ring Light Unit	E++ £49

Olympus OM Series	
OM4Ti Black + 50mm F1.8	E+ £299
OM4Ti Black Body Only	Exc / E+ £149 - £199
OM4Ti Titanium Body Only	E+ £199
OM4 Black + 50mm F1.8	Exc / E+ £149 - £199
OM4 Black Body + Databack	E+ £149
OM4 Black Body Only	Exc / E+ £129 - £149
OM2SP Black Body Only	E+ / E++ £109 - £129
OM2N Black Body Only	As Seen / E+ £49 - £79
OM2N Chrome + 50mm F1.8	E+ £89 - £99
OM2N Chrome Body Only	E+ £69 - £79

OM1N Chrome Body Only	As Seen / E+ £65 - £79
OM1 Chrome Body Only	E+ £69
OM40 Black + 50mm F1.8	Exc £79
OM40 Black Body Only	Exc / E+ £49 - £79
OM10 Chrome + 50mm F1.8	E+ / E++ £39 - £69
OM10 Chrome + 50mm F1.8 + M/Adapter	E+ £59
OM10 Chrome + M/Adapter	Unknown £59
OM10 Chrome Body Only	E+ / E++ £39
OM101 + 50mm + 35-70mm + 70-210mm	As Seen £99
16mm F3.5 Fisheye Zuiko	E++ £450
21mm F3.5 Zuiko	E+ £229 - £299
28mm F3.5 Zuiko	E+ £29 - £49
35mm F2.8 Zuiko Shift	E+ / E++ £249 - £349
35-70mm F3.5-4.5 Zuiko	E+ / E++ £39 - £95
35-70mm F3.5-4.8 Zuiko	E+ £39
35-70mm F3.6 Zuiko	E+ £139
35-70mm F4 Zuiko	Exc / E++ £29 - £45
35-105mm F3.5-4.5 Zuiko	E+ / E++ £69 - £99
50mm F2 Macro Zuiko	E+ £329
50mm F3.5 Macro Zuiko	E+ £119
50-250mm F5 Zuiko	E++ £299 - £349
65-200mm F4 Zuiko	E+ / E++ £99 - £159
75-150mm F4 Zuiko	As Seen / E+ £15 - £59
80mm F4 Auto Macro Zuiko	E+ £225
80mm F4 Macro Zuiko	E+ / E++ £159 - £199
135mm F4.5 Macro Zuiko	E+ £139
135mm F4.5 Zuiko Macro	E+ £249
180mm F2.8 Zuiko	E+ £349
300mm F4.5 Zuiko	E+ £99
400mm F6.3 Zuiko	E++ / Mint- £599
P280 Flash	E+ £49 - £79
T10 Ringflash	E+ £75
T18 Flash	E+ £15
T20 Flash	E+ / E++ £9 - £25
T28 Flash Head	As Seen £49
T32 Flash	E+ £15 - £55
T45 Hammerhead Flash	E++ £175

Pentax 645 Series	
645N Complete	E+ / E++ £449 - £549
645N + 45-85mm FA	E++ £749
645N + 80-160mm	E+ £749
645 Complete	E+ £279 - £299
645 + 45-85mm	E+ £469
35mm F3.5 A	E+ / E++ £389 - £449
45mm F2.8 A	E+ £199 - £249
45-85mm F4.5 FA	E++ / Unused £649 - £749
55mm F2.8 A	E+ / E++ £159 - £225
80-160mm F4.5 A	E+ / E++ £299 - £399
80-160mm F4.5 FA	E++ £699
150mm F2.8 (IF) FA	E++ £499
150mm F3.5 A	Unknown £229
200mm F4 A	E+ £129
300mm F4 ED (IF) FA*	E++ £1,250
2x Rear Converter	E+ £299
120 Insert	E++ / Mint- £49 - £79
220 Insert	E+ / E++ £29 - £59

Pentax 67 Series	
67II Body + AE Prism	E++ £839
67II Body Only	Exc £549
67 Mirror Up + TTL Prism	E+ £399
6x7 Mirror Up + TTL Prism	E+ £349
6x7 Mirror Up + Prism	E+ £279
6x7 Non Mirror Up + Prism	Exc £199
35mm F4.5 Fisheye Takumar	As Seen / E++ £249 - £650
55mm F4 SMC	E+ £259
75mm F4.5 Shift	Exc £299 - £329
135mm F4 Macro	E+ £199
135mm F4 Macro Takumar	Exc / E+ £149 - £229
150mm F2.8 Takumar	As Seen / E+ £109 - £149
165mm F2.8	As Seen / E+ £79 - £199
200mm F4	E+ / E++ £139 - £249
200mm F4 Takumar	Exc / E++ £99 - £199
300mm F4	E+ / E++ £279 - £549
300mm F4 Takumar	As Seen / E++ £199 - £349
500mm F5.6	E++ £749 - £1,399
800mm F4 Takumar	E++ £2,499
T6-2x Rear Converter	E+ £99
Vivitar 2x Converter	Exc / E++ £29 - £79
Extension Tube 1	E+ £35
Extension Tube 2	E+ £35
Extension Tube Set	E+ / E++ £75
Extension Tubes 2+3	E+ £49
6x7 Right Angletinder	E++ £75

Pentax AF	
MZ3 Body Only	E++ £149
MZ50 + 28-80mm	As Seen £39
MZ50 + 35-80mm	E+ / E++ £39
Z1-P Body Only	E+ £99
Z1 Body Only	E+ £59
SFXN + 35-105mm	E+ £79
SFX Body Only	As Seen £39
12-24mm F4 SMC DA ED AL	Mint- £599
17-28mm F3.5-4.5 Fisheye F	E++ £165 - £199
18-55mm F3.5-5.6 AL WR	E+ £79
18-55mm F3.5-5.6 SMC DA AL	E+ / E++ £39 - £49
20-35mm F4 FA AL	E++ £269
24mm F2 SMC FA IF AL	E+ / E++ £399 - £499
28-70mm F2.8 SMC AL FA*	E+ £549
28-70mm F4 FA AL	E+ £75
28-80mm F3.5-5.6 FA	E+ £49
28-200mm F3.8-5.6 FA IF AL	E++ £129
35-70mm F3.5-4.5 F	E+ £39
50-135mm F2.8 DA* ED SDM	E+ £599
50-200mm F4-5.6 DA ED	E++ / Mint- £79 - £109
50-200mm F4-5.6 DA ED WR	Mint- £119
70-200mm F4-5.6 SMC FA	E+ £59
80-200mm F4.7-5.6 FA	E+ £89
100-300mm F4.5-5.6 F	E+ £79
Samsung 55-200mm F4-5.6 ED	Mint- £79
Sigma 12-24mm F4.5-5.6 EX DG HSM	E++ £399
Sigma 17-35mm F2.8-4 EX Asph	E+ £129
Sigma 28-105mm F2.8-4 ASPH	E++ £79

Sigma 28-135mm F3.8-5.6 Asph	E+ £65
Sigma 70-300mm F4-5.6 Apo Macro	E+ £89
Sigma 135-400mm F4.5-5.6 Apo DG	E++ £299
Tamron 28-200mm F3.8-5.6 XR	Mint- £119
Tamron 80-210mm F4.5-5.6 AF	E++ £39 - £49
AF360FG2 Flash	E++ £199
AF400FTZ Flash	E+ / E++ £59 - £99
AF500FTZ Flash	E+ / E++ £99 - £125

Pentax Manual	
LX + FA1 Prism	E+ / E++ £279 - £349
MX Chrome + 50mm F2	E+ £125
MX Chrome Body Only	E+ £99 - £109
K1000 Chrome + 50mm F2	As Seen / E++ £39 - £69
K1000 Chrome Body Only	E+ £59
ME-Super Chrome Body Only	E+ / E++ £39 - £59
ME Chrome Body Only	E+ £49
Program A Body Only	E+ £59 - £69
P50 + 28-80mm	E+ £49
P30T Body Only	E+ £39
P30N + 28-80mm	E+ £59
P30 + 28-80mm	E+ £59
A3 Body Only	E+ / E++ £49
15mm F3.5 SMC M	E+ / E++ £449
17mm F4 SMC Fisheye	E+ £449
20mm F4 SMC M	E++ £225
24-35mm F3.5 SMC M	E+ £149
28-80mm F3.5-4.5 SMC A	E+ £49
35-70mm F2.8-3.5 SMC M	E+ £89
35-70mm F3.5-4.5 SMC A	E+ £59
40mm F2.8 SMC M	E+ £89
40-80mm F2.8-4 SMC M	E+ £39
50mm F1.7 SMC A	E+ / E++ £49 - £79
50mm F2 SMC M	E+ £29
50mm F4 SMC M Macro	E+ £149
100mm F2.8 SMC M	E+ £69 - £99
300mm F4 SMC A*	E+ £399
300mm F4 SMC PK	E+ / E++ £195
AF200S Flash	E+ / Mint- £9 - £19
AF200Sa Flash	E+ / E++ £20 - £25
AF220T Flash	E++ £29
AF240Z Flash	E+ £35
AF260SA Flash	E++ £15 - £29
AF280T Flash	E+ / E++ £35 - £49
AF400T Flash	E++ £175
Extension Tube Set	E++ £25
FB1 + FC1 Action Finder	E++ £125
FF1 Waist Level Finder	Unused £89
LX Handgrip	E++ £25
Winder MEII	E+ £19

Rollei 6000 Series	
6008AF Complete	E++ / Mint- £1,899 - £1,999
6008AF Body + Magazine	Mint- £1,099
6008 Integral Complete	E++ £799
6008 Pro Complete	E+ / E++ £599 - £699
6003 Complete	E++ £549
6006 Mk1 Complete	E+ / E++ £369 - £399
6001 Complete	E++ £499
6001 Body Only	E++ £249
50mm F4 HFT	E+ / E++ £249 - £349
50mm F4 PQ	E+ £399
50mm F4 PQ EL	E++ £449
80mm F2.8 HFT	E+ £199
120mm F4 PQS Makro	E++ £999
150mm F4 EL	E++ £499
150mm F4 HFT	Exc / E+ £159 - £249
150mm F4 HFT	E++ £249
150mm F4 PQ	E++ £549
150mm F4 PQ Tele Xenar	E+ £499
250mm F5.6 HFT	E++ £329
350mm F5.6 HFT	E+ £499
2x HFT Converter	E+ / E++ £79 - £89
120 Insert	E+ / E++ £15 - £20
120 Magazine (6006)	Exc / E++ £59 - £89
120 Magazine (6008)	E+ £99
120 Magazine (6x4.5) 6008	E++ £129 - £199
4560 Magazine + Adapter	E++ £299
Polaroid Mag 6008	E+ / Mint- £49 - £179
Polaroid Mag SLX/6002/3	E++ £49
45 Degree Prism	E+ £249
90 Degree Prism	E+ £249

Rollei SL66 - Please Phone	
Rollei TLR - Please Phone	
Voigtlander	
Bessa R3M + 50mm F2 (250 Year Edition)	Unknown £799
Bessa R3M Black Body Only	E++ £499
Bessa R3A Black Body Only	E++ £449
Bessa R2 Olive Body Only	E++ £299
Bessa R Black Body Only	Unused £289
Bessa R Chrome Body Only	Unused £289
Bessa T Chrome Body	E+ £169
Bessa L Chrome Body Only	E++ £99
35mm F1.7 Ultron	E+ £199
40mm F1.4 Nokton VM - SC	Mint- £319
25mm Black Finder	E++ £79
Anglefinder Attachment 12mm	Mint- £25
Double Hotshoe Adapter	Mint- £59
Trigger Winder	E+ / E++ £79 - £89



- 37.5 Megapixel Kodak CCD sensor measuring 30X45mm. This offers a 3:2 aspect ratio, the same as 35mm
- 6 micron pixel pitch, the same as Phase One P65+'s sensor
- 1.5 frames per second shooting rate (impressive for a sensor of this size)
- Dual shutter system; a focal plane shutter and also a range of lenses with leaf shutters (CS)
- 16 bit files – DNG format raws and in-camera JPGs
- ISO 100 – 1600
- Weather sealed construction – both body and lenses
- Ships with full Adobe Lightroom 2.4

Ffordes £Phone

M9-P Rangefinder



- Detail as per the M9 Rangefinder
- 'Red Dot' logo removed to be inconspicuous
- LCD panel now has a scratch-resistant sapphire crystal coating for durability under heavy use
- Faux leather around the body is coarser than before for extra grip in most conditions

Ffordes £5399.99

M9 Rangefinder



- The world's smallest full-frame system camera
- 18 megapixel image sensor, specifically designed and developed for the M9, enables capture of the full 35-mm film format without any compromise
- DNG RAW capture
- Features a new, microprocessor-controlled, particularly silent, metal-leaf, focal-plane shutter that enables shutter speeds of up to 1/4000
- Solid brass top and base plate and magnesium alloy body

Ffordes £4850.99

V-Lux 2 Superzoom



- 24x optical zoom lens equivalent focal-length 25 to 600mm
- 3" LCD can be twisted and turned in almost any direction
- 14.1 megapixel CMOS image sensor
- 11 frames per second at full resolution
- 1080i HD video capture
- DNG RAW capture

Ffordes £649.99

V-Lux 30 Compact



- 16x optical zoom lens equivalent focal-length 24 to 384mm
- 14.1 megapixel CMOS image sensor
- 10 frames per second at full resolution
- 1920 x 1080i HD video capture
- Integrated GPS module
- 3D imaging mode

Ffordes £550.99

D-Lux 5 Compact





MrCAD

**CLEARANCE
SALE CONTINUES**

LENS SALE - TAKE 50% OFF THESE PRICES

NIKON	MINOLTA MD	M42
18mm f3.5 Nikkor AIS £879	28mm f2.5 Vivitar SRT Lens £29	19mm f3.8 Vivitar auto Screw £59
20mm f3.5 Nikkor AI lens £259	28mm f2.8 Tokina MD £45	28mm f2.8 Tokina Auto Screw £30
24mm f2.8 Nikkor AI - marked £159	28mm f2.8 Focal MD £29	28mm f2.8 Topman Auto £20
24mm f2.8 Nikkor AI lens £229	28mm f2.8 Minolta MD Celtic £39	28mm f2.8 Orion auto NEW £30
24mm f2.8 Nikkor N AI + Hood £199	28mm f2.8 Hoya MD £35	28mm f2.8 Chinon Auto £28
24mm f2.8 Nikkor AIS lens £259	28mm f2.8 Vivitar SRT Fit £28	28-80mm f2.8/4 Super Paragon £49
24mm f2.8 Nikkor AIS lens £239	28mm f2.8 Unitor SRT £30	28-100mm f3.5/4.5 Sunagor £45
25-50mm f4 Nikkor AIS + Hood £255	28mm f2.8 Hanimex MD £29	35mm f2.8 Access Sq Preset £20
28mm f2.8 Nikkor AI - marked £69	28mm f2.8 Sigma XQ MD fit £49	35mm f2.8 Hanimar Auto Screw £25
28mm f2.8 Nikkor AI £139/£199	28-70mm f3.5/4.8 Minolta MD £55	35mm f3.5 Prinz Galaxy Preset £20
28mm f2.8 Tamron Auto Nikon F £49	28-80mm f3.5/4.5 MD Fit £40	35mm f3.5 Federal Preset £20
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28mm f3.5 AI lens £129	28-105mm f3.5/4.5 Vivitar MD £69	35mm f3.5 Promura Preset £19
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70-200mm f4.5 Sigma AIS £40	70-150mm f3.8 SRT fit lens £39	135mm f3.5 Dollands Preset £19
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135mm f2.8 Non AI lens £129	100-200mm f5.6 Sunagor UTM £39	
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135mm f3.5 Nikkor F coupled £99	135mm f2.8 PF Rokkor MC £69	
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49MM POLARISER, YELLOW, SOFT SPOT, GREEN X1, FOG 8 UV, SOFT, SNOW, ORANGE, ND2, ND4, SKYLIGHT, RED, FLDAY, CROSS SCREEN, FOG A, 82C, 85A, 80A, 81A SPLITFIELD, DEEP ORANGE, CENTRE SPOT, FLW, STAR 6, 3 FACE PRISM, 81B, 82A, 85B, 80B LIGHT GREEN, CIRC POL, RAINBOW HALO, PROXAR +2, +4, D/C RED/BLUE, STAR 4, STAR 6, D/C ORANGE/GREEN, STAR 8 OR RUBBER LENS HOOD
52MM 80A, 80B, 82A, 82B, 85A, 85B, BI COLOUR, FLD, NEBULA, PULSATOR, GRAD GREY, MIRAGE 6P or 3R, LT GREEN, BLUE SPOT, FOG, 1 COLOUR LT BLUE, FLD, ND2, DIFFUSER, SOFT SPOT, CROSS SCREEN, D/C RED/BLUE, ANDROMEDA, SPLIT FIELD, YELLOW SPOT, CIRC POL, CLOSE UP +1, +2, TRICOLOR, SPECTRAL CROSS, STAR 4, STAR 8, 81B, 85C, 81C, YELLOW, GREEN OR 3 FACE PRISM
55MM ND2, GREEN X1, 80B, 81B, 82A, 82B, 85A, 85B, SKYLIGHT, NEBULA, STAR 8, SPLITFIELD, YELLOW, 85C, CLOSE UP +1, +2, +3 BLUE SPOT, STAR 4, POLARISER, CIRC POL FOG A, FOG B, GRADBLUE, RAINBOW, STAR BURST, FLW PULSATOR, ORANGE, CROSS SCREEN VIII, C/SPOT GREY, 3/4 OR 5 FACE PRISM, VARI-OCROSS, STAR6, INTENSIFIER, CENTRE SPOT, RAINBOW SPOT, SPECTRAL STAR ANDROMEDA, YELLOW/GREEN, SOFTNER A/B, 1/2 COLOUR BLUE OR COLOUR SPOT YELLOW
58MM CLOSE UP +2, +4, 82A, 82B, SPLIT FIELD, FLW, FOG, 80B, CLOSE UP +1, OR HALF COLOUR BLUE
62MM CIRCULAR POLARISER, UV, YELLOW/GREEN, 80B, 85A, YELLOW, GREEN, 85B OR UV
67MM SKYLIGHT 1B, YELLOW SPOT, CLEAR CENTRE SPOT, 85B POLARISER, 85C GREY SPOT, DUAL COLOUR R/B, UV, COLOUR BURST, YELLOW, 85A OR 82C
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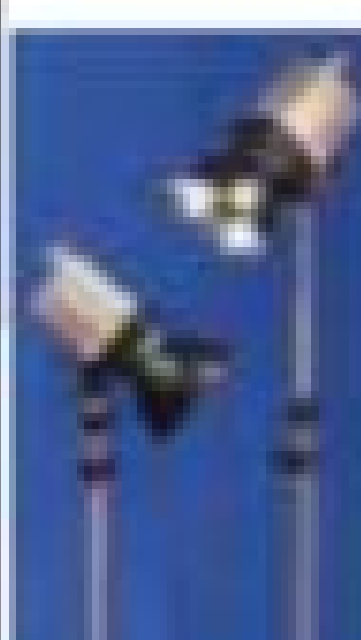
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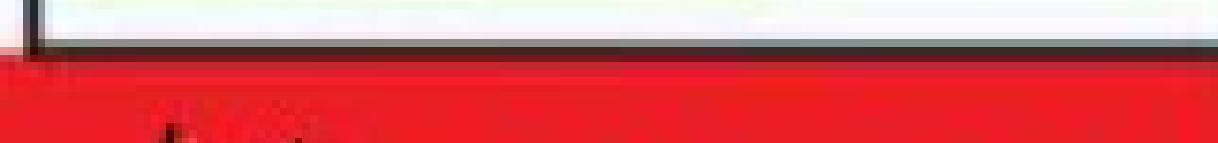
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Tamron 18-270mm PZD VC

A 15X zoom featuring Tamron's newly developed Piezo Drive ultrasonic motor. It provides a silent, precise and extraordinarily fast autofocus. The high-tech vibration compensation system has been improved to allow for a more compact design. Its size and light-weight construction make it the ideal travel companion.

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D-3N1-30 Backpack **£88.95**
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Designed to hold a regular size DSLR. Shaped bag has one straight side and one curved side so it can stand on its own. "Pop Down" pouch increases bag height to hold a lens hood or telephoto lens. The holster lid opens forward, away from the body, for fast and easy access to your camera.

Digital Holster 20 v2 **£46.00**
Digital Holster 10 v2 **£38.50**
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Tamrac Adventure 75 Black/Rust

Lightweight, high-mobility pack that provides foam-padded protection and quick access to multiple SLRs, lenses, accessories and flash. The interior lid features the patented memory & battery management System™. Windowpane Mesh™ pockets organize film, filters and other accessories. The QuickClip™ system holds a tripod. A comfortable, foam padded harness and adjustable waist strap provide carrying comfort.

Adventure 75 Black/Rust **£49.97**

Tamrac Aero Speedpack 85

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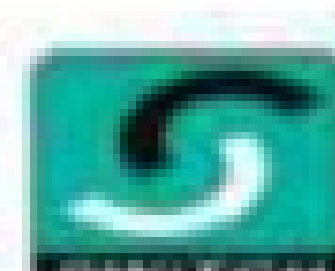
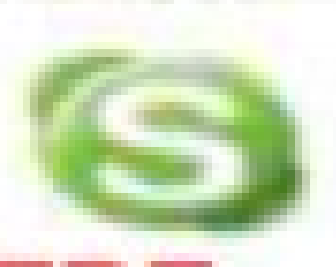
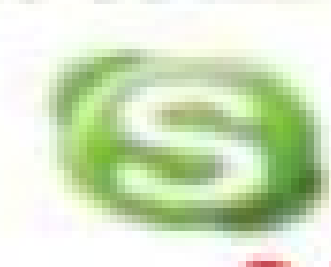
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new Leica hood & cap for Summarit-M 35+50 (12459)	£105.00	COMING SOON !! A collection of highly desirable RARE, UNUSUAL & COLLECTABLE Leica equipment Check out our website or contact Reg for details		
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sh M6 Platinum (150 years of optics) boxed		sh	24-85mm F3.5-4.5 Ultrasonic + hood (ex++)	£200.00
sh + 50mm F1.4 Summilux (mint minus)	£5,500.00	sh	BOS 1.4x extender	£175.00
sh 28mm F2.0 ASPH (boxed ex++) slight mark rear element	£1,800.00	sh	BOS 2x extender mkII (mint)	£210.00
sh 90mm F2.8 M Tele Elmarit black first version 1965	£450.00	CANON FD		
sh 28mm brightline fluder black metal (ex)	£200.00	sh	200mm F4.0 FD lens	£45.00
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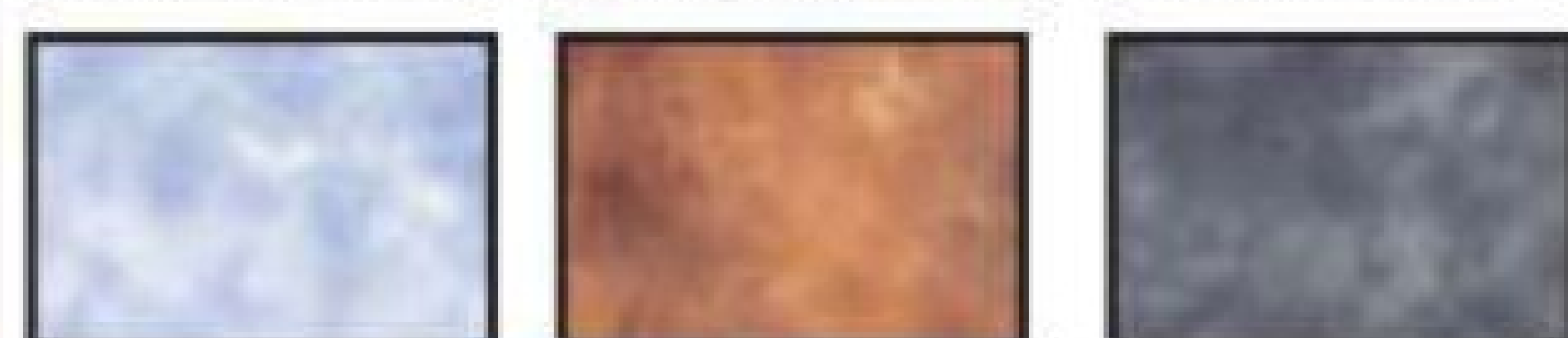
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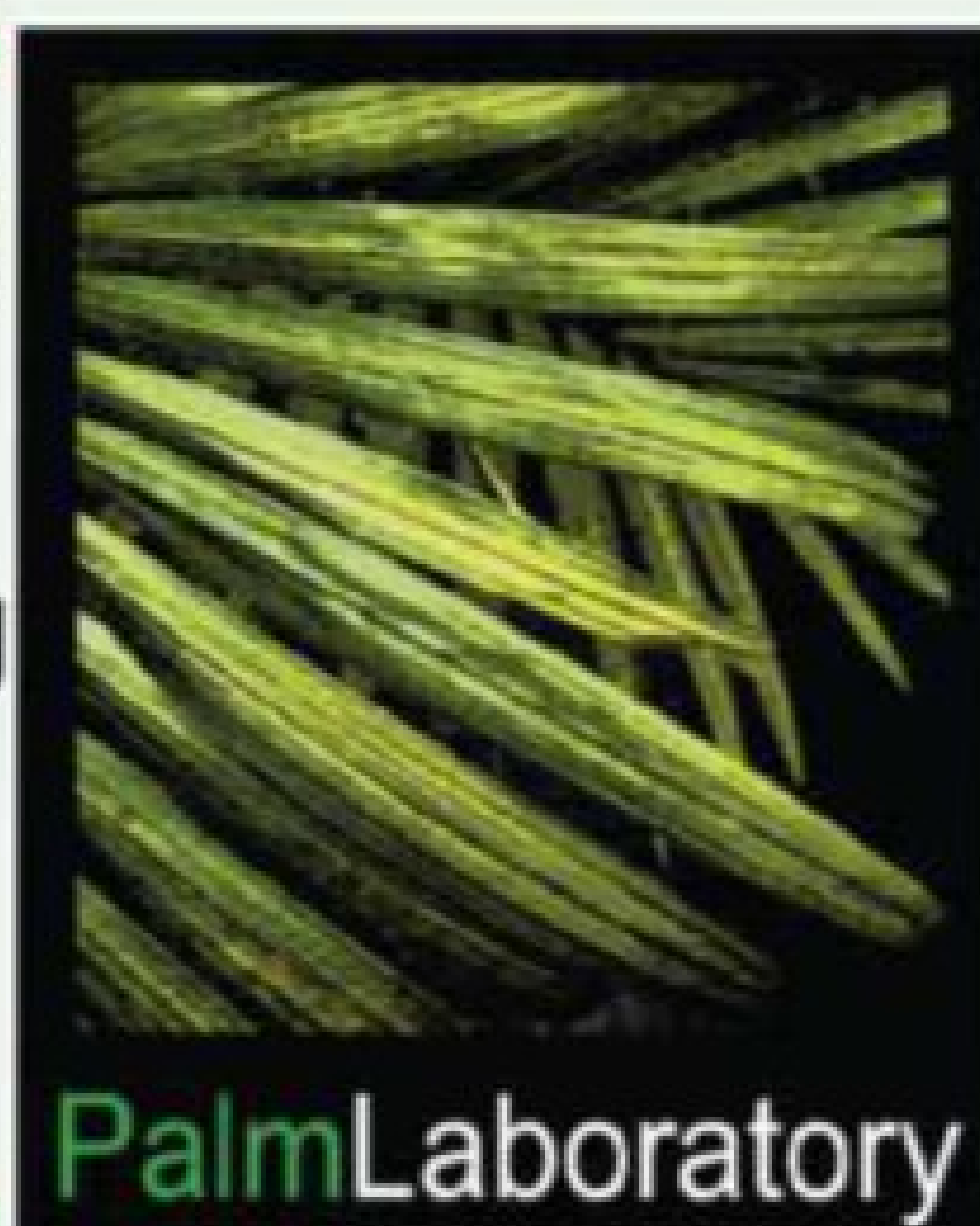
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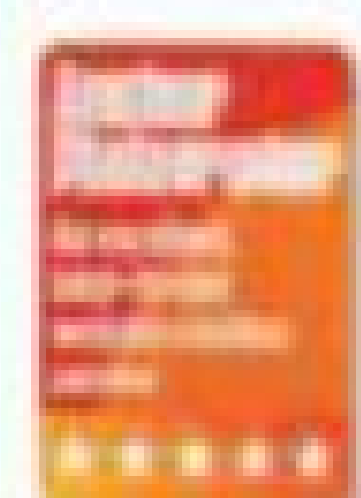
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October

4th - 8th - **Isle of Skye**

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20th - 23rd - **Glencoe, Rannoch Moor Autumn Workshop**

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28th - 30th - **Lake District Autumn Workshop**

2 nights dinner bed and breakfast £425.00 (Full)

31st October - 2nd November - **Lake District Autumn Workshop**

2 Nights Dinner Bed and Breakfast £425.00 (2 places)

November

4th - 6th - **Shropshire Autumn Workshop**

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21st - 24th - **Northumberland and Borders**

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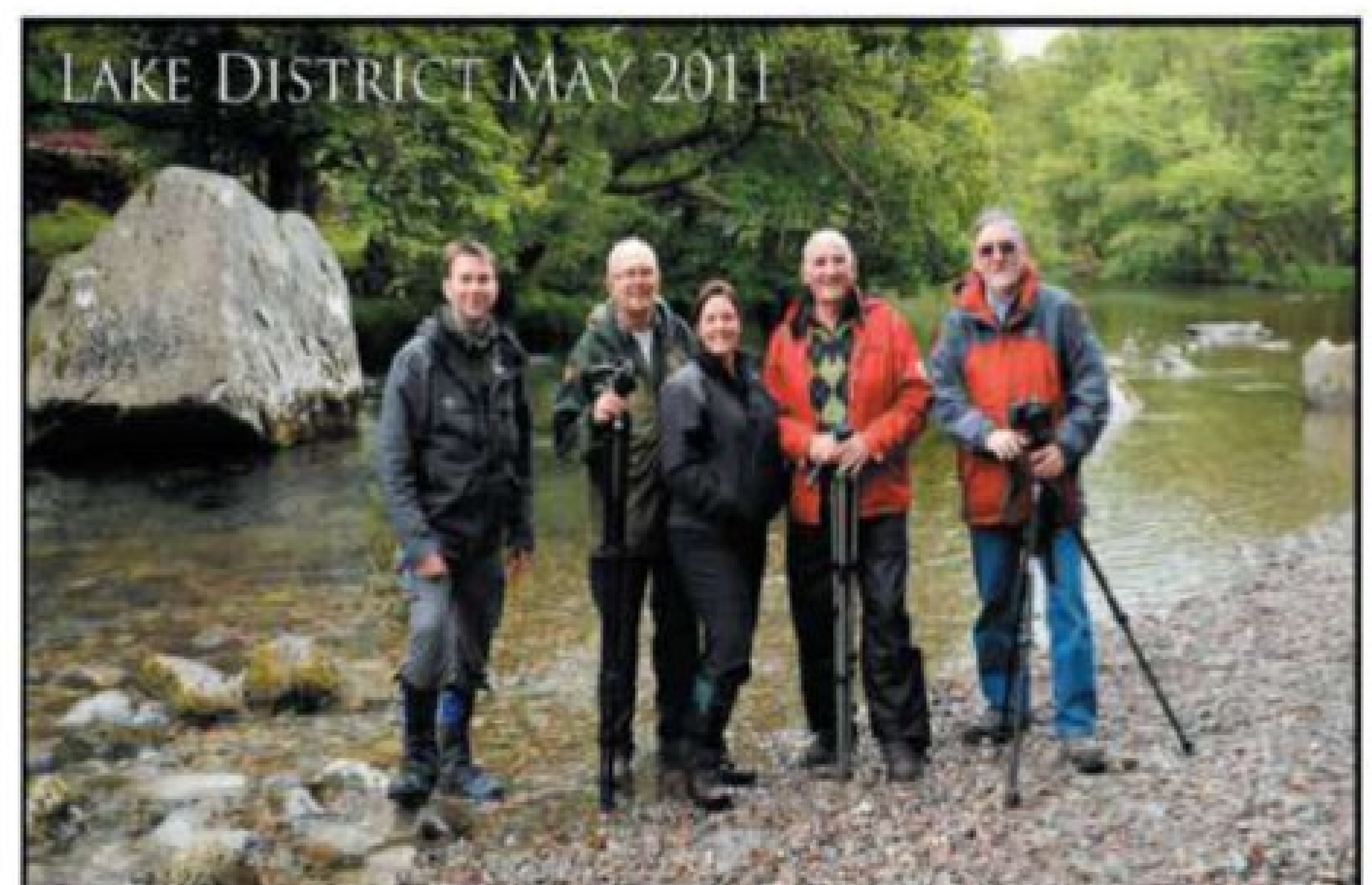
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'A COLLECTOR'S LIFE FOR ME'

When Tony Kemplen resolved to use a different film camera each week he discovered a treasure trove of lost gems

I OPENED last month's column by seconding Mark Twain's opinion that the game of golf is little more than a 'good walk spoiled'. This month's camera, a Baby Box Tenger, came to me via what I would describe as 'a good walk improved', namely, a car-boot sale. Over the years, my own brand of Sunday worship has yielded many old cameras, although it was actually my dad who picked up this little beauty. He doesn't recall the price, but assures me it would have been very cheap, which is what I always tell my wife, too!

Coming from the Zeiss stable, although more of a pit pony than a thoroughbred, the Baby Box Tenger is quite a covetable little camera. The curved corners and smooth textured leather just ask to be stroked. It reminds me of one of those skilfully crafted cases that appear on the *Antiques Roadshow*, which are opened to reveal a Fabergé egg or an exquisite carriage clock.

Made in Germany in the early 1930s, this camera takes 16 exposures on a roll of 127 film. Sometimes known as a 127 half-frame, the negatives are 3x4cm. I've a penchant for the 127 format – it is narrower than 120 film and many of the cameras made for it are little gems that are smaller versions of their manufacturers' main models. A picture of the camera on its own doesn't show how small it is, so I've placed it alongside its big brother, the Box Tenger, which takes 6x9cm negatives on 120 film (above right).

There is the added challenge, or frustration, that 127 film is virtually extinct. Only one plant, Efke in Croatia, still makes it and there is only one emulsion available – an ISO 100 black & white film. Some recently expired colour stock is available from Germany, but this will dry up soon. Before I got hold of



any real 127 film, I had used a couple of my cameras by re-spooling 35mm film onto old backing paper. This works fine and, for some, the inclusion of the sprocket holes in the exposure is a desirable feature, and much loved by the Lomography community.

Box cameras were made by the million in the first half of the last century. Many were extremely crude, little more than cardboard boxes really, but this one is a cut above the average. For a start, it has a three-element lens with an iris diaphragm to adjust the aperture. The front element moves to allow focusing from infinity down to one metre. The viewfinder is rather basic, consisting of a wire frame that pulls out from the body, but a neat little touch is that this frame acts as a shutter lock so until it is pulled out ready for use, it is impossible to take a picture accidentally.

Despite the variable aperture, this camera needs good light, so I waited until May before loading it with film. A week or so earlier I'd given a talk about pinhole cameras to the photographic society of the local students' union and they'd invited me along to see their annual show. One of the committee agreed to have her photo taken in the spring sunshine on the pavement outside (left). I thought I detected a fleeting look of confusion across her face when I asked her what it felt like to be photographed by an old relic. She relaxed when she realised I was talking about the camera and not me, and told me it was quite humbling to be connected to a different world, wondering who else the camera had photographed in past decades.

As a child in the late 1960s, when I shot my first 127 film, all you had to do was go to a high-street chemist to get it developed. Now only a handful of mail-order firms offer this service, so it was much cheaper and quicker to process the film myself, which I did using Ilfisol 3 film developer.

The images were crisp with good contrast – in fact, they were vastly superior to those I took using the bigger (and cheaper) Box Tenger. All in all this was a very satisfying little camera to use. I only hope I'm in such good working order if I reach the age of 80! **AP**



To see more images taken with the Baby Box Tenger, visit www.flickr.com/tony_kemplen/sets/72157623930242127. To read more about Tony's 52 cameras project visit <http://52cameras.blogspot.com>

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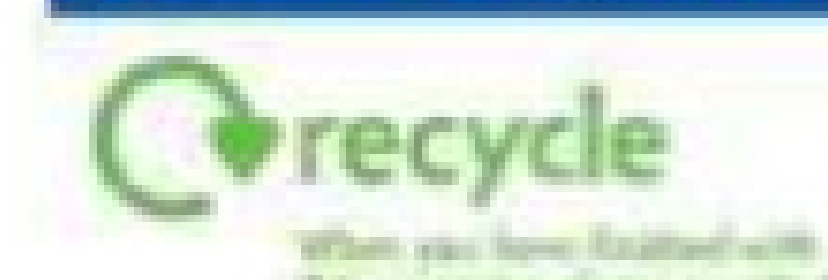
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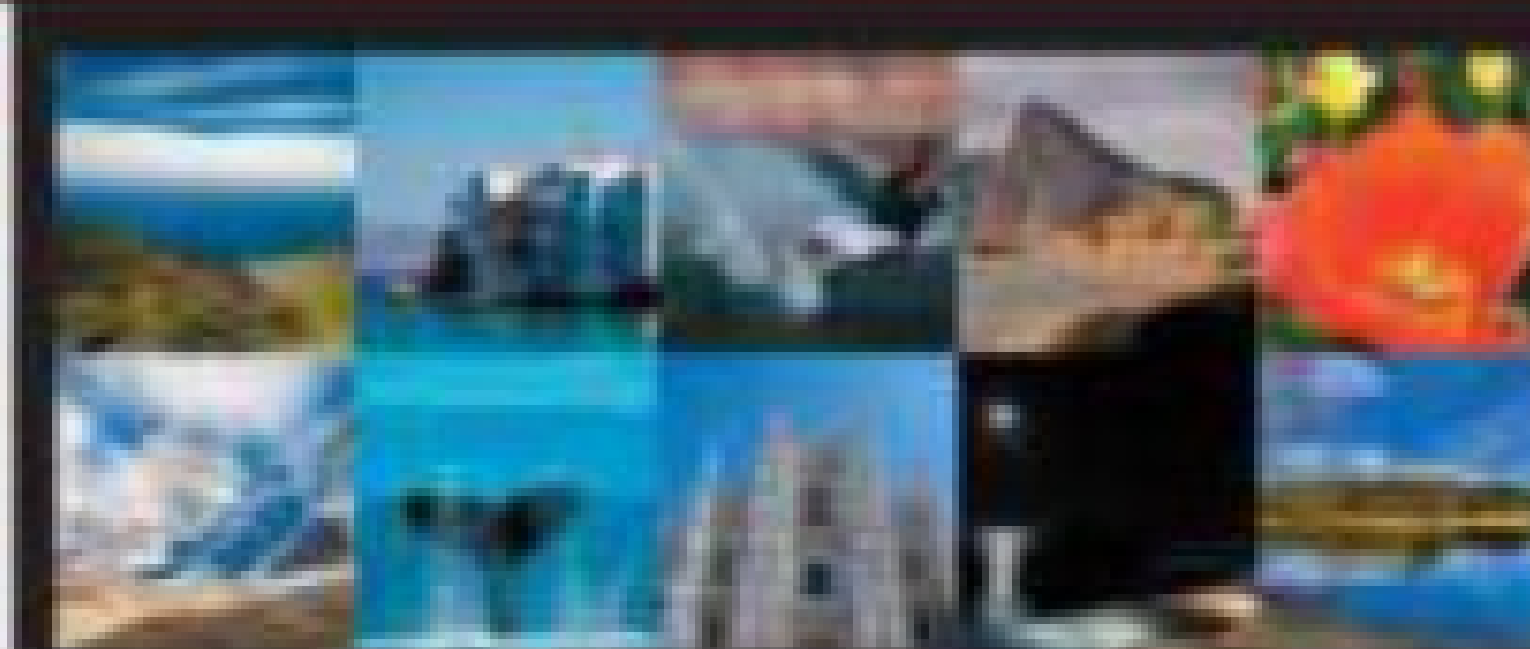
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